THE BRAHMĀNDA PURĀNA

PART V

MOTILAL BANARSIDASS PUBLISHERS
PRIVATE LIMITED • DELHI

First Edition: Delhi, 1959
Reprint: Delhi, 1999

Also available at:
MOTILAL BANARSIDASS
41 U.A. Bungalow Road, Jawahar Nagar, Delhi 110 007
8 Mahalaxmi Chamber, Warden Road, Mumbai 400 026
120 Royapettah High Road, Mylapore, Chennai 600 004
Sanas Plaza, 1302, Baji Rao Road, Pune 411 002
16 St. Mark's Road, Bangalore 560 001
8 Camac Street, Calcutta 700 017
Ashok Rajpath, Patna 800 004
Chowk, Varanasi 221 001

UNESCO COLLECTION OF REPRESENTATIVE WORKS—Indian Series.
This book has been accepted in the Indian Translation Series of the UNESCO Collection of Representative Works jointly sponsored by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Government of India.

PRINTED IN INDIA
BY JAINENDRA PRAKASH JAIN AT SHRI JAINENDRA PRESS, A-45 NARAINA, INDUSTRIAL AREA, PHASE I, NEW DELHI 110 028 AND PUBLISHED BY NARENDRA PRAKASH JAIN FOR MOTILAL BANARSIDASS PUBLISHERS PRIVATE, BUNGALOW ROAD, DELHI 110 007

CONTENTS

PART V

LALITĀ-MĀHĀTMYA
(Continued)

CHAPTERS

LALITĀ MĀHĀTMYA

(Continued)

CHAPTER THIRTYONE

Manifestation of Seven Chambers and the daughters of Mātaṅga

Agastya said :

1. What is this called Śrīpura ?[1] Of what form and nature is it ? By whom was it built at the outset formerly. Narrate everything to me.

2. What is its extent ? What is its colour ? Tell me, O holy lord. You alone are the veritable sun for drying up the mud of doubts.

Hayagrīva said :

3-4. Lalitā Parameśvarī who was born out of the great sacrificial fire, carried out the playful activity viz. of marriage (with Kāmeśvara). On being requested by Brahmā and others, she (secured the chariot Cakraratha endowed with all the characteristics mentioned before) and defeated the Asura named Bhaṇḍa who was thorn (a source of trouble) for the whole world.

5. Thereupon, Devas beginning with lord Mahendra attained great satisfaction. They, therefore, were eager to build a splendid mansion for Kāmeśvara and Lalitā, fully furnished with all the objects of daily utility and enjoyment.

6-7 Brahmā, Viṣṇu and Maheśvara, the sons of Lalitā devī, invited Viśvakarman[1] the carpenter of the Devas, skilled in all mechanical arts and crafts as well as Maya, the architect of the Asuras, who was a great expert in employing Māyā. At the behest of Lalitā, they received them duly and said.

Brahmā, Viṣṇu, Rudra, the Authorized officials said :

8. O Viśvakarman ! Conversant with all arts and crafts, O Maya of great prosperity, you both are well-versed in all

1. The present chapter deals with the construction of the capital of Śri-Lalitā and her consort Kāmeśvara. The trinity of gods—Brahmā, Viṣṇu and Maheśvara, the sons of Lalitā Devi, commissioned Viśvakarman and Maya, the architects of Devas and Asuras to build the cities Śrīpura or Śri-nagarī.

sciences (of engineering and architecture), you are experts in the process of building up and creation.

9-10. By mere conception and imagination, you both can evolve wonderful constructions of great artistry. Śrī-Nagarīs should be built by you both for the sake of Lalitādevī who is the great ocean of eternal wisdom. They should be embellished with different kinds of jewels. They must be in the centres of the sacred spots of Ṣoḍaśīs and should be sixteen in number.

11. It will be there that Lalitā Parameśvarī after dividing herself into sixteen (distinct forms)[1] for the sake of protecting the universe, will stay permanently.

12. This is pleasing to us. It is pleasing to the gods too. It is also pleasing to all the worlds. Let it be built under that name itself.

13. After listening attentively to these words of Kāraṇadevas (Brahmā, Viṣṇu, Rudra, executive officials among gods in charge of specific activities such as creation, sustenance etc.), Viśvakarman and Maya bowed to them and spoke—"Let it be so".

14. After bowing down once again, both of them asked the Kāraṇapuruṣas —"In which sacred spots should the Śrīnagarīs of great prosperity be built?"

15. On being asked thus, Brahmā and others spoke to those artisans once again, assigning the divisions of the sacred spots in a befitting manner.

Kāraṇapuruṣas said:

16-17. The earthly (terrestrial) sacred spots are nine. The first one is on the top of Meru mountain, then on the Niṣadha mountain, on mount Hemakūṭa and on the Himālaya. The fifth one is on the Gandhamādana. The other four (sacred spots are) on the Nīla, Meṣa, Śṛṅgāra (v.l. Śṛṅga) and the

---

1. The number sixteen has a special significance in this Māhātmya. The letters of Lalitā's full Mantra are sixteen, so are her forms and as shown below (vv.16-20) the same number of sacred spots—nine mountains on the earth + seven oceans—are the sacred sites for building Śrī-nagarīs.

great mountain Mahendra. These are known as the nine terrestrial sacred spots.

18-20. The Aquatic sacred spots are declared as seven. They are in the seven oceans, viz. the salt sea, the sea of sugarcane juice, the sea of liquor, the sea of ghee, the sea of curds, the sea of milk and the seventh one the sea of pure water.

Thus nine great mountains have been mentioned before, afterwards seven oceans have also been mentioned. Adding together there are sixteen sacred spots for building the Śrīpura of Ambā. You are artisans and craftsmen skilled in erecting buildings of divine workmanship. In those sacred spots, you do build the divine mansions of Lalitā of great prowess.

21. The names of the mansions of Devī who killed the great Asuras shall be famous certainly by the names of the Nityā deities.

22. That supreme Deity by her Nityā form pervades Kāla. The goddess controls the whole of the world by her power of subduing.

23-24. She is the great queen of the Nityā deities. Hence she is Nityā. There is no difference between them. Hence the different cities are famous by the respective names of the Nityās such as Kāmeśvarīpurī, Bhagamālāpurī, Nityaklinnāpurī etc., These names are well-known.

25. Hence, both of you build the excellent city in accordance with the great principle of architecture (beginning) on an auspicious and suitable day, (on the day fitting with the initial letter of the name?)

26. On being told thus by Brahmā, Viṣṇu and Maheśvara, who were the leaders entrusted with the work of causation (i.e. creation, sustenance and annihilation) both of them built Śrīpurīs in the different sacred spots.

27. Further, I shall mention the extent of Śrīpura and the deities presiding over the cities. Listen attentively, O husband of Lopāmudrā.

28-29. The mountain Meru[1] is the support of everything. It is many Yojanas in height. Its body passes through all the

1. The Verses 28ff describe Śrīpura on mount Meru. Though Pāmīrs are identified with Meru, the mountain described here is fictitious.

fourteen worlds. It has four peaks in the east, in south-west, in north-west and in the middle. Their height is being mentioned.

30. The three peaks mentioned in the beginning are each hundred Yojanas in height. There are three *Lokas* (worlds) there.

31. They are Brahmaloka, Viṣṇuloka and Śivaloka. I shall narrate how the abodes are arranged in these worlds on another occasion.

32. Listen to the extent and height of the peak in the middle. It is four hundred Yojanas in height and extent.

33. It was on that great peak that Śrīpura was built by the artisans. O Pot-born sage, it extended to four hundred Yojanas.

34. The various divisions therein are being pointed out to you severally.

It is said that the first (outermost) fort-wall was built of iron.

35. Its circumference was a thousand and sixteen Yojanas. It had gateways in the four directions. Its height was four Yojanas.

36. The girth of the root of the chamber (i.e. at the bottom) was, O sage who drank the ocean, ten thousand Yojanas. Two Krośas beneath the top, separate windows were made.

37. The height of the doorway of the chamber was a Yojana. In every gateway there were two door panels each half a Gavyūti wide (i.e. one Krośa).

38. Every door frame was a Yojana in height and was made of iron. The bar for fastening the two door panels was half a Krośa long.

---

continued from previous page

This Śrīpura had seven ramparts and enclosures. The walls were made of iron, bronze, lead, copper, silver, gold and within each enclosure the garden of heavenly trees viz. Kalpa, Santāna, Hari-Candana Mandāra, Pārijāta etc. The palace of Mantriṇī had a park of Kadamba trees.

The structures e.g. Gopuras show that the Māhātmya was composed by a South Indian. Constant reference to Kāñci Kāmakoṣṭha etc. confirms this theory.

39. Thus everything was the same in all the four doorways. I shall mention the situation regarding the principal gate (*Gopura*), O Pot-born sage.

40-43. (Partially defective text). At the foot of the enclosure mentioned before, a distance of a Yojana is left in the middle. On either side, two Yojanas are taken and the whole edifice is erected.

The width is also the same with the doorway in the middle. Two Yojanas on either side and one Yojana of the enclosure in the middle. Together O sage, the extent comes to five Yojanas. The two sides (? side-domes etc.) were two and a half Krośas wide; each together the width comes to five Yojanas (? Krośas). It was thus, O sage, that the Gopura (ornamental gateway) was built.

44. Hence the total girth at the bottom of the *Gopura* was twenty Yojanas (i.e. a square of sides each five Yojanas in length). The higher we go up the Gopura the girth decreases.

45. The height of the *Gopura* is mentioned as twentyfive Yojanas. At intervals of a Yojana each there were beautiful doorways with doors.

46. The storeys were also as many. The higher one ascended the narrower they became. The extent of the top of *Gopura* was one Yojana.

47. The length also was the same. But three crowns (domelike structure) were fixed there. The extent of the dome, O Pot-born sage was a Krośa.

48. The height of each crown was two Krośas, the tapering feature, O sage, was the same as in the case of *Gopura*. The space within the crown (or between two crowns) was measured as half a Krośa.

49. On the *Gopura* of the southern gateway the crowns were arranged from west to east. On the Gopura of the western gateway the crowns were arranged from south to North.

50. It is said that the crowns on the northern gateway were arranged as in the case of the southern gateway. The arrangement of the crowns on the Eastern gateway was the same as in the case of the western gateway.

51. Within the enclosure (chamber) named *Kālāyasa* (i.e. one made of iron) at a distance of seven Yojanas was the *Kāṁsyaśālā* (bronze enclosure). Within the enclosure of bronze the arrangement of *Gopuras* etc. was in the same way as before.

52. The girth of the enclosure at the bottom is described as before. This enclosure of bronze too had doorways in the east and other quarters.

53-54. There were *Gopuras* on every gateway with the characteristic features of steps (or storeys). The annular space between the iron enclosure and the bronze enclosure, O Pot-born sage, was a big park with various trees. Whatever *Udbhijja* (sprouting and germinating species i.e. plants and trees etc.), (was in the world) was also there.

55. There were thousands of trees with perpetual blossom flowers and fruits. They possessed the splendour of tender sprouts for ever. They were endued with perpetual fragrance.

56-64. There were thousands of trees* such as mangoes, *Kaṅkolaka* (a plant with waxy aromatic berries, Piper cubela), *Lodhra* (symptocos racemosa Roxb), *Bakula* (Mimusops elengi), *Karṇikāra* (cassia fistula Linn), *Śiṁśapa* (Dalbergia sissoo Roxb), *Śirīṣa* (Acacia sirīssa), *Devadāru* (Himalayan Cidar) *Nameru* (Elaeocarpus Gaṇitrus), *Punnāga Nāgabhadra, Mucakunda* (Pteropermunt suberifolium), *Kaṭphala* (*Kayphal* in marathi, for description MW.), cardamons, cloves *Takkola* (Pimenta acris), camphor trees, *Pīlu* (salvadora Persica), *Kākatuṇḍa* (the dark Agallochum), *Śālaka* (N. of a tall tree), *Asana* (the tree Terminalīa Tomentosa), *Kāñcana* (a plant akin to Premna spinosa), *Āra* (A kind of plant), *Lakuca* (Artocarpus Lacucha—a kind of bread fruit tree), Jack-fruit tree, *Hiṅgula, Pāṭala* (Bignonia Suaveolens—tree bearing trumpet flowers), *Phalinī* (a species of plant *Priyaṅgu*), Twisted Ficus oppositifolia, *Gaṇikā* (= sākuraṇḍa, N. of a plant), *Bandhujīva* (Pentapetis Phoenicea—a plant with redflower) Pomegranates, *Aśvakarṇa* (the tree vatica roburta, has leaves like horses-ears) *Hastikarṇa* (Butea Frondosa) *Campaka* (the campaka tree *Cāpta* in

*The botanical terms for plants mentioned here are taken from MW.

Marathi) *Kanaka-druma* (A thorn apple and many such plants like carria sophora) *Yūthikā* (a kind of Jasmine), *Tālaparṇī* (Anethum graveolens), *Tulasī* (the holy basil plant), *Sadāphalā* (Ficus Glomerata or coconut tree), Palmyras, *Tamāla*, *Hintāla* (a variety of Palm), data Palms, Saccharum Sara (used for arrows), a *Barbura* (a species of ocimum Villosum), sugarcane, different species of trees of Ficus, genus, cordia Latifolia, Terminalia Belerica, the yellow myrobalan trees, *Avākpuṣpa* (trees with blossom turned downwards, *Ghoṇṭāli* (the jujube tree), varieties of plants with heavenly perfumes, the marking-nut plants, *Khadira* (Acacia catechu), *Śākhoṭa* (Trophis Aspera), sandal trees, aloe wood trees, *Kālaskandha* (Diospyros embryopteris), Tamarind trees, Banyan trees, varieties of racemosa, Terminalia arjuna, Ficus religiosa, Śamī trees, Dhruva trees, *Rucaka* (the citron tree), *Kuṭaja* (wrightia antidosenterica), *Saptaparṇā* (Alstonia scholaris) *Kṛtamāla* (Trees cassia fistula), *Kapittha* (Feronia Elephantum), *Tintiṇī* (Trees with sour fruits) and thousands of other trees.

65. For the sake of causing and enhancing the romantic feelings of the goddess, the specialities of all the different blossoms were present on those trees. There were excellent trees of various heights.

66. Within the bronze enclosure, at a distance of seven Yojanas, there was the square-shaped copper enclosure. It was seven Yojanas in height.

67-69. The space in between these two is called *Kalpavāṭikā* (A park of *Kalpa* (i.e. wish-yielding tree). Those trees bore abundant fruits which were exquisite with golden outer rinds and which had seeds like precious stones and gems emitting the fragrance of camphor. Divine yellow (silk) garments were the tender sprouts and shoots on their branches. Nectar was the honey juice exuding from them and ornaments were their flowers. There were many such glorious wish-yielding trees there.

70. This is the second chamber named *Kalpavāpī* (? *Kalpavāṭī*—N.). Within the copper enclosure was the Nāgaśālā (v.l. *Sisa-śālā*, tin or lead enclosure).

71. The place in the oblique direction situated in between these two extended to seven Yojanas. The park there-in

was *Santānavāṭi* having the same shape and features as *Kalpavāpī* (*Kalpavāṭi*).*

72. The space in between them is called *Haricandanavāṭikā*. It is of the same shape and features as Kalpavāṭi and was full of fruits and flowers.

73. In all these enclosures the arrangement of doorways, *Gopuras* and the crowns on their tops was as before.

74-75. The measurement of the openings in the *Gopura* and that of every doorway and door panels was also the same as before. Within the brass enclosure (Ārakūṭa. If the reading *Nāgaśālasya* is taken—the lead (tin) enclosure) and seven Yojanas from it was the enclosure made of five metals and it was of the same (size and) shape as the previous one. The space in between them is called *Mandāradrumavāṭikā*. (A garden of Mandāra trees).

76. Within the enclosure of five metals and seven Yojanas from it, it is said, was the enclosure of silver endowed with all the characteristic features mentioned before.

77. The space in between them is called *Pārijātadrumavāṭikā* (Garden of Pārijāta trees). It was filled with divine fragrance and it shone with heavily laden fruits and blossoms.

78. Within the enclosure of silver was the golden enclosure. It was said to be extending to seven Yojanas. It was rendered splendid by means of doorways as before.

79. The space in between them is said to be *Kadambataruvāṭikā* (A garden of Kadamba-*Nuclea* (cadamba trees). There were many divine Nīpa (Kadamba) trees two Yojanas in height.

80-81. Liquor flowed down from them always. Those trees sparkled on account of plenty of closely blossomed flowers. Those Nīpa trees from the garden yielded a splendid liquor named *Kādambarī* which yields pleasure even to Yoginīs and which appealed to Mantriṇī always. They had excellent shade. They had plenty of leaves and shoots. The spaces between the

---

*The five trees in Paradise are : Kalpa-vṛksa, Mandāra, Pārijāta, Santāna and Haricandana (yellow Sandal). There are parks or gardens of each of these celestial trees in the text.

trees were always filled with the humming sounds of swarms of bees eagerly desirous of fragrance.

82-84. The beautiful mansion of Mantranāthā was there itself. In the intermediate points of the quarters beginning with south-east (i.e. S. East, S. West, N. West and N. East) four lofty mansions were built by the primordial Architect. The extent (area) of each of them was five Yojanas by five Yojanas. Their situation was in the shape of a square. In the other intermediate points of quarters there were *Priyaka* trees (i.e. Nīpa). This is glorified as the city of abode of Śyāma.

85-86. There was another city for the stay of the army in the region of Mahāpadmāṭavī. If her residence too were to be there itself, many Yojanas away it would have been impossible for Mantriṇī to serve Śrīdevī every day. Hence, in the vicinity of the Cintāmaṇigṛha too, a mansion of Śrīmantranāthā was built by the architect of Devas as well as by Maya.

87. What person even if endowed with two thousand tongues will be able to describe the so many (innumerable) good points of the mansion of Mantriṇī-devī in Śrīpura.

88. The honoured daughters of Mātaṅga sport about and sing here with the lute of sweet notes, whose eyes have become reddish on account of (imbibing) the tinge called Kādambarī.

Agastya enquired :

89. Who is this sage called by the name Mātaṅga ?[1] How is it that his daughters perpetually serve Mantraṇīnāthā though they are lazy and slow due to intoxication by means of liquor ?

Hayagrīva said :

90. There was a great ascetic, a mass of austerities (as it were) named Mātaṅga. He was richly endowed with great prowess. He was keenly interested even in creating a world.

1. This Mātaṅga sage is Lalitā's devotee and is different from the one in VR or referred to in PE, pp. 492-93.

91-93. By means of his intellect invigorated by the power of penance, he could press his power of command into service everywhere. His son Mātaṅga of courageous mind propitiated Mudriṇī (the deity having the signet ring) Mantrīnāyikā, by means of severe austerities. On being served for a long time by the son of sage Mataṅga, Mantriṇī went over to him and commanded him "Choose your boon". Mātaṅga the most excellent one among the sages, the storehouse of penance said to Śyāmalāmbikā who manifested herself before him.

Mātaṅga the great sage prayed :

94. O goddess, merely by remembering you all the Siddhis beginning with Aṇimā (minuteness) and all other glorious assets and powers have been realized by me.

95. O mother, in all the three worlds there is nothing which I have yet to attain because I have realized all desires and I have been fortunate enough to remember your activities always in my memory.

96. Still, your presence here shall not be fruitless. I shall request for only this, O mother. Fulfil this boon.

97. Formerly, I had intimate association with Himavān, being friendly with him and cracking jokes with him. Playful and haughty he swaggered with words improper to be uttered.

98. "I am the father of Gaurī", so boasted he. That statement was not liked by me, because he had more of good things in him.

99. When two friends have the same quality (and position) and if one of them gets something more for any reason, it is natural for the other to covet the same.

100. Though I have realized all my desires yet O Mantriṇīnāthā, I have performed penance to get the glory of being the father of Gaurī. Hence be my daughter.

101. Thereby and undoubtedly you will become well known thro ugh my name".

On hearing these words uttered by Mātaṅga, the great sage, she said, "So be it" and vanished. The sage became pleased.

102. In the course of a dream, she gave the great sage Mātaṅga, with great joy, a bunch of Tamāla flowers as ornaments for the ears.

103. Due to the power of that dream, the wife of Mātaṅga named Siddhimatī conceived Laghuśyāmā in her womb.

104. Since she was born of him, she is glorified as Mātaṅgī. She was called Laghuśyāmā, because Śyāmā was her root cause.

105. Crores and crores of beautiful daughters of Mātaṅga along with the groups of Laghuśyāmā, Mahāśyāmā and Mātaṅgī attained the status of subsidiary Śaktis and they serve *Priyakapriyā* (Mantriṇī fond of Kadamba i.e. Nauclea cadamba).

106. Thus the origin of daughters of Mātaṅga has been mentioned, O Pot-born sage. So also the seven chambers, the enclosures made of iron etc. are mentioned.

CHAPTER THIRTYTWO

Manifestation of the guardian deities of the seven chambers of Tripurā in Śrīnagara[1]

Agastya said :

1. There are deities guarding the seven enclosures beginning with that made of iron. O wise one, mention their names, so that my doubts can be cleared.

Hayagrīva said :

2. Mahākāla, the devourer of the worlds, having a dark-coloured body stays, O Pot-born sage, in the great garden of many trees.

---

1. Though the present chapter proposes to enumerate the guards of seven chambers, actually, only two—Mahākāla in *Mahā-Kāla-Cakra*, (vv. 7-41) the protector of the first garden and the Cakra of Vasanta (vv.44-60) are described fully. Thus every season—Grīṣma (Summer), Varṣā (rainy season) etc. have their *cakras* and the duty of protecting the gardens or parks in the remaining enclosures (vv.58-66). Thus (Mahākāla + 6 seasons =) seven guards are appointed to these seven enclosures.

3. He wears a dark-coloured jacket. His eyes are red on account of intoxication. He continuously drinks the tonic beverage called the universe with which the cup of cosmic egg is filled.

4. Seated in his throne of the nature *Kalpāntakalana* (comprehending the end of Kalpa), he looks at Mahākālī whose complexion is as dark as the cloud and who has become tender-hearted, due to the action of the god of love.

5. He constantly meditates on Lalitā. He is even eager to worship Lalitā. Through devotion to Lalitā, he enhances his longevity. He is served by the servants the most important among them being Kāla and Mṛtyu.[1]

6. Mahākālī and Mahākāla carry out the orders of goddess Lalitā. They stay in the first path (enclosure). They seize and impel the entire universe.

Kālacakra :

7. The *Kālacakra* (circle of Mahākāla) of Mātaṅga (?) forms his seat. It has four *Āvaraṇas* (outer coverings) and is rendered beautiful with the *Bindu* (point) at the centre.

8. The four *Āvaraṇas* are (1) triangle, (2) pentagon, (3) lotus of sixteen petals, (4) lotus of eight petals or spokes (radii). Mahākāla is in the centre.

---

1. The concept of Time has two aspects in this Purāṇa (i) as the destroyer of every thing and (ii) the calculator or enumerator. The so-called *Kāla-cakra* represents this complex concept. The Tantric outline of the Cakra—with Mahākāla as the centre and the figures of a triangle and a Pentagon and Lotuses with sixteen and eight petals—appears mystical. But the contents are descriptive of the concept of Kāla: Thus the three *Sandhyās* (twilights) are the Śaktis, in the triangle; parts of the day from dawn to noon are the Śaktis in the Pentagon, days and nights and the special days such as the full moon and new moon days are the Śaktis in 16 petals while units of time such as *Kāla Kāṣṭhā* etc. are the 16 Śaktis in the petals while names of years in Vedas are the 8 petals of another lotus.

Kāla or Mahākāla as the presiding deity of this *Cakra* occupies the central position and is depicted as deterrent, black-coloured, inebriated and boisterous with a suitably terrific spouse Mahākālī.

9. In the (vertices of the) triangle three great deities, the Śaktis of Mahākāla, viz. : *Mahākālī**, *Mahāsandhyā* (great Dusk) and *Mahāniśā* (great night) are stationed.

10. There itself in the vertices of the Pentagon are stationed the five Śaktis, viz. : *Pratyūṣa* (Dawn), *Pitṛprasu* (Twilight) when Pitṛs are abroad), *Prāhṇa* (Fore-noon), *Aparāhṇa* (Afternoon), *Madhyāhna* (Noon).

11-13. Then, O sage, listen to the Śaktis stationed in the lotus of sixteen petals. They are (the various parts of time such as *Dina* (Day), *Niśā* (Night), *Tamisrā* (Dark Night), *Jyotsni* (Moon light Night), *Pakṣiṇī*, *Pradoṣā*, *Niśīthā*, *Praharā*, *Pūrṇimā*, *Rākā*, *Anumati*, *Amāvāsyā*, *Sinīvālī*, *Kuhū*, *Bhadrā*, the sixteenth *Uparāgā*. These are remembered as the sixteen Śaktis stationed in the sixteen petals.

14-17. (The units of Time, such as) *Kalā*, *Kāṣṭhā*, *Nimeṣa*, *Lava*, Kṣaṇa, Truṭi, *Muhūrta*, *Kutapa*, *Horā*, *Śuklapakṣa*, *Kṛṣṇapakṣa* *Ayana*, *Viṣuva*, the thirteenth. *Saṁvatsarā*, *Parivatsarā* and *Iḍāvatsarā*—these are remembered as the Śaktis stationed in the lotus of sixteen petals.

Years forming a yuga in Vedic works such as *Iḍvatsarā*, *Induvatsarā* (N. *Udvatsara*), *Avatsarā* and *Tithi*, *Vāra*, *Nakṣatra*, *Yoga* and *Karaṇa*—these Śaktis are stationed in the lotus with eight petals.

18. *Kali*, *Kalpā*, *Kalanā* and *Kālī*, these four are the door-keepers of the shining *Kālacakra*.

19. All these deities of Mahākāla are the wives of Kāla. Due to intoxication, they have laughing faces. They hold goblets of red lustre filled with liquor. They are dark-complexioned.

20. They are always absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā. They serve Mahākāla seated in *Kālacakrāsana*.

21. Then, O Pot-born sage, the (guard) of Kalpakavāṭī is Vasanta—the spring season : (Vasanta) of great splendour, the favourite servant of Lalitā.

22. He is seated on a flowery throne. He is reddened due to intoxication by the liquor extracted from the honey of

*Mahākālyā (great Dawn)

flowers. Flowers are his weapons and ornaments. He appears splendid with a flowery umbrella.

23*. Madhuśrī and Mādhavaśrī—these two deities are the wives of that shining lord (Vasanta) *. Both of them are inebriated through the spirituous liquor extracted from flowers. They are ardently desirous of the god of love having flowers for his arrows.

24. The defender of Santānavāṭikā is *Grīṣmartu* (the summer season) of fiery eyes. He is the servant of Lalitā, continuously carrying out her commands.

25** *Śukraśri* and *Suciśri* are remembered as his two wives.

Haricandanavāṭī, O sage, is occupied by *Varṣartu* (the rainy season).

26-28a. That *Varṣartu* has great splendour. Lightning-streaks are his tawny eyes. He is highly resonant with thunderbolt as his boisterous laughter. He has haughty clouds for his vehicle. He is covered with clouds like coats of mail. He holds a jewel-set bow. He is absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā. He is, O conqueror of Vindhya, one who gives great delight to all the three worlds.

28b-29. His Śaktis are said to be twelve, viz.*** *Nabhaśri*, *Nabhasyaśri*, *Svarasā*, *Svara*-(N. *Sasya*)-Mālinī, *Ambā*, *Dulā*, *Nirali* (N. Sarasā), *Abhrayanī*, *Meghayantrikā*, *Varṣayanti*, *Cibuṇikā* (N. of a star in Kṛttikā) and *Vāridhārā*. They shower rain. They have eyes reddened due to inebriation.

---

*The season spring consists of two months *Madhu* (Caitra) and *Mādhava* (Vaiśākha); Naturally *Madhuśrī* (the Beauty of Caitra and *Mādhavaśrī* (the beauty of Vaiśākha) are his wives.

**The season summer (*Grīṣma*) consists of two months *Śukra* (or Jyeṣṭha) and *Suci* (or Āṣāḍha). Hence his two wives are *Śukraśrī* and *Suciśrī* (the beauties of these two months).

***In the list of Śaktis of the Rainy Season (*Varṣartu*) the first two are the names of the Month *Nabhas* (Śrāvaṇa) and *Nabhasya* (Bhādrapada) which constitute the Rainy season. Others are the deified natural phenomena in the rainy season.

30-32. Alongwith those Śaktis, *Varṣartu* (the Rainy Season) always worships Lalitā, the supreme goddess, with clusters of flowers raised by himself. He repeats her names. He adorns the countries of the devotees of Lalitā by means of his wealth. He always torments the land of her enemies by means of drought. Such is the rainy season, the servant of the goddess.

33. *Śaradṛtu* (the Autumn) stays permanently in the grove of Mandāra trees and protects that chamber. He is splendidly glorious. He delights the mind of the world.

34. *Iṣaśrī* and *Ūrjaśrī** are the beloved ones of that season. They gather water and with clusters of flowers raised by himself, he worships the empress, the consort of Śrīkāmeśvara.

35-36. *Hemantartu* (Season of early winter) of great splendour has his physical body as cool as snow (cool on account of snow). His face is always delightful. He is the favourite servant of Lalitā. By means of clusters of flowers raised by himself, he worships the supreme goddess (*Parameśvarī*). He defends the park of Pārijāta. He subdues even fire. *Sahaḥśrī* and *Sahasyaśrī* are his two excellent consorts.**

37-39. The guard of the grove of Kadamba Trees is *Śiśirartu* (the season of winter) of cool features, O excellent sage born of pot. Therefore, the entire surface of the land of that chamber is rendered cool by him. Therefore, Śyāmā, the deity residing there is also of cool nature and features. His two excellent consorts are *Tapaḥśrī* and *Tapasyaśrī.**** Along with them he worships Lalitā, the mother who sanctifies the universe.

Agastya said :

40-42. O Gandharvavadana (Hayagrīva) O glorious one, among the seven chambers (and parks) consisting of

---

*Months *Iṣa* (Āśvina) and *Ūrja* (Kārttika) cover the season called autumn. Hence they are treated as his wives.

***Sahas* (Mārgaśirṣa) and *Sahasya* (Pauṣa) are the months which constitute the season *Hemanta*. Hence these months are given feminine forms and are said to be his spouses.

***The months *Tapas* (Māgha) and *Tapasya* (Phālguna) form the season called *Śiśira* and hence they are treated as the wives of the season *Śiśira*.

different kinds of trees Mahākāla, the guardian of the first Park has been heard by me. His Cakra (wheel or group) has been glorified by you as having four outer coverings. It is also heard from you that the guardianship of the Kalpaka and other parks belonged to the six seasons. But the deities of the *Cakra* are not heard (in respect of the seasons). Hence, recount in the proper order the protecting deities (*Āvaraṇa* deities) of the outer coverings of the *Cakra* of vasanta and others, since O holy lord, you are omniscient and great.

Hayagrīva said :

43-45. Listen, O excellent sage, to the (enumeration of deities stationed in different *Cakras* (mystical circles). *Kālacakra* has been mentioned before. *Vasantacakra* (the mystical circle of spring season) is being described. It has seven outer coverings, viz. : (1) Triangle, (2) Pentagon, (3) Lotus with eight petals, (4) Lotus with sixteen petals (? Spokes), (5) Lotus with ten petals, (6) The same and (7) a square. In the centre of all, the deity of the spring season, of great brilliance is stationed in the *Bindu* (point) of the Cakra.

46-48. Both the consorts *Madhuśrī* and *Mādhavaśrī* are seated on his lap. *Vasantartu* (has four hands). With two of his hands he holds fast the breasts of his consorts, one of the breasts of one with one hand and one of the breasts of the other with the other hand. With the other pair of his hands, he holds the goblet of wine rendered fragrant with flowers and a piece of meat. The mental representation of the personal figure of all the *Ṛtus* (Seasons) should be carried out in this manner, O suppressor of Vindhya. In the course of mental representation of *Varṣartu* (Rainy season), it should be known that the first two *Śaktis* (viz.: *Nabhaḥśrī* and *Nabhasyaśrī*) are seated on his lap and the other (ten) are close to him.

49-56 Now listen to the enumeration of deities stationed in the circle of Vasanta. (There are altogether sixty of them, thirty are Tithis pertaining to *Madhuśrī* and thirty (*Tithis*) pertaining to Mādhavaśrī). The deities (of Madhuśrī) are Madhuśuklaprathamikā, Madhuśukladvitīyā, Madhuśu-

klatṛtīyā, Madhuśuklacaturthikā, Madhuśuklapañcamī, Madhuśuklaṣaṣṭhikā, Madhuśuklasaptamī, Madhuśuklāṣṭamī, Madhuśuklanavamī, Madhuśukladaśamī, Madhuśuklaikādaśī, Madhuśukladvādaśī, Madhuśuklatrayodaśī, Madhuśuklacaturdaśī, Madhuśuklapaurṇamāsī, Madhukṛṣṇaprathamā, Madhukṛṣṇadvitīyā, Madhukṛṣṇatṛtīyā, Madhukṛṣṇacaturthī, Madhukṛṣṇapañcamī, Madhukṛṣṇaṣaṣṭhī, Madhukṛṣṇasaptamī, Madhukṛṣṇāṣṭamī Madhukṛṣṇanavamī, Madhukṛṣṇadaśamī. O suppressor of the Vindhya, Madhukṛṣṇaikādaśī, Madhukṛṣṇadvādaśī, Madhukṛṣṇatrayodaśī, Madhukṛṣṇacaturdaśī, and Madhvamā (vāsyā). These are to be known as the Śaktis (of Madhuśrī).

57-58. In this manner, there are thirty other Śaktis stationed above Mādhavaśrī beginning with *Śuklapratipat* (i.e. *Mādhavaśuklaprathamā* etc.). These two together numbering sixty are well known as *Vasantaśaktis*.

59-61.[1] The seats (of sixty deities in the seven outer coverings (*āvaraṇa*) of *Vasantacakrarāja* should be worshipped in the *Cakra* in accordance with the injunctions with their respective Mantras. There are sixty deities stationed in those sixty *Bhūmis* (seats). They are to be worshipped separately with their respective Mantras by the *Sādhakas* (Aspirants of spiritual enlightenment).

Such is the *Vasantacakra*. The same is the case in the other three*. But the deities are different according to the difference of *Śukraśrī*, *Śuciśrī*, etc. Thus there are gloriously splendid sixty Śaktis in the *Grīṣmacakra*.

62-63. In the same manner (understand) the different (*Śaktis*) belonging to *Nabha* and *Nabhasya* in the circles *Varṣā*-

1. *Vasanta-Cakra* (vv.49-60) is said to have sixty deities abiding in it. But the deities are different *Tithis* of the bright half and of the dark half both of Caitra and Vaiśākha which constitute the season *Vasanta* (*Cakra*). Similar *Cakras* for the remaining seasons (*ṛtus*) each having sixty deities (15 *tithis* of bright half + 15 *tithis* of the dark half per month. A season consists of two months. Hence 30 *Tithis* per month × 2 months constituting the season = 60 Śaktis.)

*The reading *Ca triṣu* is wrong. N. 28.176 reads *Cartuṣu* (*Ca ṛtuṣu*) 'and in other seasons'.

cakra etc. There are sixty *Śaktis* in each of the *Cakras*. Afraid of making the description voluminous, I am refraining from enumerating them.

64. These are the Śaktis pertaining to the *Ṛtus* (Seasons). They bestow happiness on the devotees of Lalitā. They are absorbed in worshipping, eulogising, meditating upon and repeating the names of Lalitā.

65-67. They move about in the *Cakras* of *Kalpavāṭikā* etc. They are lazy and gracefully slow due to inebriation. They propitiate the great goddess Lalitā through the honey produced in their own respective flowers.

All of them together number three hundred and sixty. In the same manner there are deities, the guardians in the seven enclosures.

They are being recounted to you by mentioning the names also since you have asked. I shall take up the cases of other enclosures also to complete the description. Listen attentively. I shall give details and names of *Śaktis* also.

CHAPTER THIRTYTHREE

Seven Chambers beginning with Topaz rampart and ending with the rampart of Pearls[1]

Hayagrīva said:

1. The characteristic features of seven enclosures built by the artisans have been recounted. Now the enclosures studded with jewels and precious stones are being glorified. Listen attentively.

1. This chapter describes the seven concentric chambers or enclosures built of precious stones—each enclosure built exclusively of the following precious stones—Topaz and gold, rubies, *Gomeda* (a gem of four colours

2. The intervening space between the enclosure of gold and the enclosure of Topaz is mentioned to be only seven Yojanas.[1]

3. It is there that the Siddhas and Siddha-women sport about in their excitement due to inebriation, with tasty juices, tonic beverages, swords and cosmetic ointments applied to the feet.

4. They are endowed with devotion to Lalitā and please the great people. They stay there and imbibe different kinds of juicy liquor.

5. The arrangements of the doorway of enclosures built of topaz and other gems, are as before. The panels of doors, bolts and *Gopuras*, it should be known, are made of topaz etc. sparkling like the moon and the sun at the height of their lustre.

6. The space in between the circular golden rampart and that of topaz is also remembered as made of topaz.

7. In all the great enclosures and chambers described subsequently, the birds and lakes have the same uniform colour.

8-9. The waters of the rivers are also of the same colour. The bejewelled trees too have the same colour. Those among the Siddha castes who had formerly worshipped the goddess in diverse ways and had passed away are born as the Siddhas here, along with their women. They repeat the Mantras of Lalitā and they are exclusively devoted to the procedure of worship of Lalitā. All of them devoutly repeat the names of goddess Lalitā.

---

found in the Himalayan region), diamonds, *Lapis-Lazuli*, Sapphires and Pearls. One wonders whether pearls were regarded more valuable than diamonds, sapphires in those days. The special feature of these enclosures was the uniformity in colour etc. of the Plant-world, nay even of water, birds etc. in each enclosure; thus in describing the diamond enclosure, the water of river Vajrā is to liquefy diamond and those who drink it have adamantine Physique (vv.29-31). Wine flows liberally in Lalitā-māhātmya and the residents of these whether Siddhas, Śaktis etc. are inebriated but are devotees of Lalitā, repeat her Mantra, epithets etc.

1. VV.2-9 describe the enclosure of gold and topaz. The residents of this enclosure are *Siddhas* (male and female).

10. Within the great enclosure of topaz and seven Yojanas from it is the square enclosure made of ruby.[1]

11. The ground too is paved with rubies. *Gopura* and other structures also are made of rubies. It is there that those who formerly stayed in the region of Cāraṇas and had subsequently attained Siddhis due to the destruction of former bodies, stay serving the lotus-like feet of the great queen.

12. Womenfolk of the Cāraṇas have beautiful limbs. They are desirous of getting inebriated. They frequently sing the musical compositions eulogising goddess Lalitā.

13. There itself, they occupy the platform amongst the *Kalpa* (wish-yielding) trees. They move about along with their husbands and drink sweet wine.

14. Within the great enclosure of rubies and seven Yojanas from it, is the great enclosure of the gem called *Gomeda*[2] (a gem from Himālayas, of four colours).

The extremely lofty chamber of diamonds with the ground paved with diamonds, is in between them.

15. It is there, O Pot-born sage, that the leading Gandharvas who had worshipped the goddess in their previous births stay along with the groups of celestial damsels.

16. By means of notes on the lutes, they sing about the good qualities of the empress. They take excessive interest in the sole enjoyment of amorous pleasures. Their bodies resemble the body of the god of love. They are gentle-natured. They have great devotion towards Śrīdevī.

17. The chamber of Gomeda gem is of the same shape and features as the previous one. In the middle of it there are crores of Yoginīs and Bhairavas. They serve mother (goddess) *Kālasaṅkarṣaṇī* there with devotion.

18-22. Within the great enclosure of Gomeda gems, seven Yojanas from it, live the celestial damsels such as Urvaśī,

---

1. VV.10-13 describe the enclosure of rubies. It is inhabited by Cāraṇas.

2. VV.14-26 describe the enclosure of gomeda. It is populated by crores of Yoginīs and Bhairavas. Its special feature is the residence of Apsaras (Heavenly courtesans) and Gandharvas all drunkards but meditate upon Lalitā. VV. 24-26 enumerate the fourteen sources of origin of these divine damsels.

Menakā, Rambhā, Alambuṣā, Mañjughoṣā, Sukeśī, Purvacittī, Ghṛtācī, Kṛtasthalā, Viśvācī, Puñjikasthalā, Tilottamā and other celestial harlots like them. Along with the Gandharvas they drink fresh liquor from the Kalpa-trees. They meditate upon Lalitādevī again and again. In order to enhance their own great fortune, they repeat her Mantra. All the Apsaras ladies originating from fourteen places stay there itself worshipping the goddess with joyous minds.

Agastya enquired :

23. O holy lord, recount the fourteen sources of origin of those *Apsaras* (celestial damsels), O highly intelligent one, O great storehouse of all lores.

Hayagrīva replied :

24-26. The heart of Brahmā, Kāma, Mṛtyu, Ūrvī (the Earth), the wind god, Sun's, Moon's rays, Vedas, the fire-god, lightning, nectar, daughter of Dakṣa and water.* Learned men consider these as the causes of birth of divine harlots, with dazzling riches of blessedness and grandeur. Along with the Gandharvas all these worship goddess Cakriṇī.

27. The Kinnaras and the Kimpuruṣas, O sage, have resorted to the region of diamond.[1] They are accompanied by their womanfolk and they are maddened with inebriation.

28. They get rid of all their sins by repeating the Mantra of the empress (Lalitā). O Pot-born sage, they stay there dancing and singing.

29-30. There itself, on the ground studded with diamonds flows the river Vajrā, O sage. It shines with trees on either bank, thickly grown and having the form and features of diamonds. The sand particles of this river are solely diamond pieces. Verily, the water is liquefied diamond. That sanctifying river flows all round that region.

31. Those excellent men who are devotees of Lalitā Parameśānī and drink its water, attain adamantine physical

*Thirteen sources are enumerated here. The ocean of Milk is the fourteenth source.

1. VV.27-33 describe the enclosure of diamonds. Its residents are Kinnaras and Kimpuruṣas.

bodies, O Pot-born sage. They become long-lived and free from sickness.

32. When the thunderbolt hurled by him was dissolved and melted by Bhaṇḍāsura, Śatakratu (Indra) performed penance with great devotion towards Vajreśī.

33. The goddess rose from its waters, gave the thunderbolt to the enemy of Vala (i.e. Indra) and vanished once again. Gratified thereby he too went back to the heaven.

34. Within the enclosure of diamond and seven Yojanas from it is the lofty Vaidūryaśālā (Enclosure of Lapis Lazuli.[1]). It has *Gopuras* as mentioned before. The land there is also made of Lapis Lazuli. It has sparkling features.

35. Those residents of Pātāla who had been aspirants for spiritual enlightenment and worshippers of Śrīdevī reside there in the forms of Siddhas with abundant happiness.

36-38. Śeṣa, Karkoṭaka, Mahāpadma, Vāsuki, Śaṅkha, Takṣaka, Śaṅkhacūḍa, Mahādanta, Mahāphaṇa and many other Nāgas like these stay there. So also their womenfolk. The class of virtuous and devout Daityas, the chief of whom is Bali, stays there along with the Nāgas as well as its own women folk. They habitually repeat the Mantras of Lalitā. They are initiated in the sacred lore of Lalitā. They are the perpetual worshippers of Lalitā. Thus the Asuras and serpents reside there.

39. There, in the chamber of Lapis Lazuli. the rivers have icy chill waters. The waters in the lakes have sparkling lustre free from dirt. The lakes are adorned with cranes, swans and lotuses.

40. The mansions are divine and embellished with Lapis Lazuli gems. Those serpents and Asuras play there along with their womenfolk.

41. Within the great enclosure of Lapis Lazuli and seven Yojanas from it, there is the enclosure of sapphire[2] like another circle.

---

1. VV. 34-40 describe the enclosure of *Lapis Lazuli*. It is inhabited by the denizens of Pātāla viz. great Nāgas like Śeṣa, Karkoṭaka, Bali and pious Daityas.

2. VV. 41-49 describe the enclosure of Sapphire.

42. The ground in the middle of it, O sage, is paved with sapphire gems. The rivers there are sweet and the lakes pleasantly cool. There are different kinds of tasty and juicy objects of pleasurable enjoyment.

43. Those people of earthly world who had attained mastery over Lalitā's Mantra attain the chamber of sapphire on giving up their bodies and stay there.

44-46. They enjoy divine objects in the company of their womenfolk. They drink sweet wine and dance with great devotion. They sport about in those lakes and rivers, O Pot-born sage, in beautiful bowers and arbours and mansions of great prosperity. They repeat the names of Śrīdevī always and recite her good qualities. Those highly fortunate people reside there surrounded by their women.

47. When their Karmans become exhausted they go back to their human bodies on the earth. Enduced with the previous *Vāsanā* (imprints of former actions) they once again worship Cakriṇī. Again they go to the great enclosure of sapphire in Śrīnagara.

48-49. On account of continued contact with that region, O sage, men are always endowed with dark emotions and feelings arising from *Rāga* (attachment) and *Dveṣa* (hatred). Those who gain knowledge and wisdom, those who devoid of adverse effects of mutually opposed pairs and those who have subdued their organs of sense, O sage, possess surprising powers and they merge into Maheśvarī.

50-53. Within the enclosure of sapphire and seven Yojanas away there is the enclosure of pearls.[1] It has *Gopuras* as mentioned before. The ground in between the two, O sage, is very pure and extremely refulgent. Everything is studded and set with pearls, very cool and highly pleasing. The great rivers Tāmraparṇī, Mahāparṇī, Sadāmuktāphalodakā and

---

1. The description of this inner-most enclosure is important. It mentions the fame of the river Tāmraparṇī for pearl-fisheries. The mention of the rivers of Tamilnād only confirms the author's native Province. It gives the distribution of eight quarters to traditional *Dik-Pālas* (guardians of the quarters) such as Indra, Agni, Yama etc. Under Yama's jurisdiction are hells which too are enumerated.

others like them flow in that great region. On their banks live all those residents of Devaloka who, in their previous births had successfully practised the repetitions of the Mantra of Śrīdevī.

54. In the eight directions beginning with the east are the worlds of Śakra etc. with their doorways unitedly facing the pearl enclosure along its periphery.

55-56. To the east of the central region between the gateways of pearl enclosure and sapphire enclosure is the world of Śakra and in the corner thereof is the site of the world of the fire-god (i.e. in the south-east). To the south is the city of Yama. There the lord stays holding his staff and (moves about) everywhere repeating the Mantras of Lalitā. He is of impetuous and dreadful nature.

57. His assistant official Guha implements the Law and Order of Śrīdevī through the soldiers of Yama with Citragupta as their leader.

58-62. At the bidding of Śrīdevī of great prowess, O Pot-born sage, he makes the sinners fall into the terrible painful hells. The sinners are as follows : Those who are cursed by Guha, who commit vile deeds, who cause hatred to Lalitā, who show fraudulent devotion, who are fools, who are excessively haughty, who steal Mantras, who repeat evil Mantras, who possess evil lores, who resort to sins, who are atheists, who are habitually sinful, who aimlessly cause injury to living beings, who are hostile to women, who are disliked by the entire world and who give protection to heretics. O Pot-born sage, the hells into which they are cast are Kālasūtra, Raurava, Kumbhīpāka, Asipatravana, the dreadful Kṛmibhakṣa, Pratāpana, Lālākṣepa, Sūcivedha, Aṅgārapatana and many other painful hells like these.

63. To the west of it (i.e. in the south-west corner) is Nirṛti who holds a sword. Resorting to the Rākṣasa world, he worships Lalitā.

64-66. To the north of it (i.e. in the west) in between the two gateways, Varuṇa stays permanently resorting to the Vāruṇa world. He is excited and inebriated by tasting spirituous liquor. His limbs are fair and pure. His vehicle

is fish (shark). He always repeats Śrīdevatā Mantra. He practises procedure of worship of Śrīdevī. With his nooses he binds those who dislike *Śrīdevatādarśana* (the philosophic system pertaining to Śrī or Śrīvidyā) and takes them down. He sets free all devotees from bondage.

67-69. In the corner north of it (i.e. North-west) is the world of Vāyu. It has great lustre. There are Siddhas, divine sages, others who practise (retention of) air and other Yogins the chief of whom is Gorakṣa[1] stay there. They have gaseous bodies. They have perpetual bliss and prosperity. They are eagerly devoted to the practice of Yoga. The glorious lord Māruteśvara stays there, O Pot-born sage, along with those mentioned before. He has great inherent strength. He has different forms, different in every respect.

70. The Śaktis of Mārutanātha[2] are three viz.: Iḍā, Piṅgalā and Suṣumnā. They are always lethargic in their inebriation due to wine.

71-74. He holds a flag in his hand. He is seated on his great vehicle, an excellent deer. He is absorbed in worshipping, eulogising, meditating upon and strictly adhering to the procedure of worship of Lalitā. He is surrounded by other Śaktis too with all their limbs filled with blissful sensations. That lord Māruta of great glory always performs the Japa of Cakriṇī. At the end of Kalpa, by means of his inherent strength, he reduces the three worlds including the mobile and immobile beings, to the state of power in a moment and delights himself thereby. In order to achieve the requisite strength, for the same, he worships and meditates upon the goddess Laliteśvarī. He is adorned with all types of ornaments.

---

1. Mention of Gorakṣa or Gorakhanāth as 'the chief of Yogins' shows that Gorakṣa became a legend by the time of *Lalitā-māhātmya*. One wonders why his teacher Matsyendra is not mentioned as the pair Matsyendra and Gorakṣa is still indissolubly popular. The mention of Gorakṣa shows that this Māhātmya was composed after the 10th Cent. A.D.

2. The epithet 'Nātha' to the wind god shows the influence of Yogic Nātha Cult. Here instead of mentioning five Prāṇas as his Śaktis, the Yogic flow of breath in the right and left nostrils is noted as his Śakti. Even the chief officers of Lalitā are mentioned as 'Mantriṇī nāthā' and Daṇḍa-nāthā. This may be due to the influence of the Nātha cult.

75. Kubera, the Lord of Yakṣas, of great lustre and glory, resides in Yakṣaloka situated to the east of his (Vāyu's) world. He is in the middle of the two gateways.

76. He is accompanied by Śaktis : Ṛddhi, Vṛddhi etc. nine *Nidhis* (treasures). By means of wealth and assets, he fulfils the desires of devotees.

77. Along with Yakṣīs of charming features and obedient activities, he worships Cakriṇī with different kinds of wine.

78. There are Yakṣa generals such as Maṇibhadra, Pūrṇabhadra, Maṇimān, Maṇikandhara and others like them in that place.

79. To the east of his world (i.e. North-east corner) is the world of Rudra of great prosperity. He is bedecked in very valuable jewels. He is the presiding deity.

80-82. He has fiery brilliance always due to wrathfulness. A big quiver is always kept fastened to him. He is always surrounded by many Rudras who are on a par with him, who have great inherent strength, who are efficient in maintaining the worlds, who have kept their bows well strung and who are stationed in the sixteen outer coverings. By means of his faces, he continuously repeats the Mantra of Śrīdevatā. He is richly endowed with the practice of meditation. He is eager to worship Śrīdevī. The places near him are embellished by groups of many crores of Rudrāṇīs.

83. All of them have highly refulgent limbs. They are proud of their fresh youthfulness. They are engrossed in the meditation of Lalitā. They are perpetually lethargic in their inebriation due to wines.

84. The glorious Mahārudra who holds the trident is served by other Rudras, the chief among whom is Hiraṇyabāhu. He is accompanied by those Rudrāṇīs too.

85-86. With the tip of his trident, he pierces those persons who have neglected visiting Lalitā, who are haughty, and who are reproached by elderly people. He burns them by means of fierce fires originating from his eyes. He destroys their wives, children and servants. He is the great hero who obediently carries out the behest of Lalitā.

87. He stays thus in the extremely beautiful Rudraloka,

O Pot-born sage. The attendants of that Mahārudra, O sage, are the Pramāthins.

88-96. These Rudras are numerous. Who is competent to enumerate them (in full) ? There are thousands and thousands of Rudras over the earth. Those who stay in heaven are thousands and thousands. There are Rudras whose food is arrow, whose vital breaths are arrows and whose showers are arrows. They are brilliant. They have tawny eyes. They stay in the ocean and in the firmament. They have great prowess. They have matted hair and they hold wine goblets. They are blue-throated and red in complexion. They are above all living beings. They have arrows and *Kapardas* (Matted hair kept in the form of a crown). There are Rudras who pierce those people who drink wine in the vessels of their food. There are Rudras who act as chariots in the paths. There are Rudras residing in holy spots. There are others, thousands in number having *Sṛkas* (arrows) and *Niṣaṅgas* (quivers). Rudras have spread far and wide in all quarters spreading the commands of Lalitā. All of them are noble souls. They can bear three worlds in a moment. They are merciful and they protect those who are very clever in meditation on Śrīdevī, who regularly repeat the Mantra of Śrīdevī and who are the devotees of Śrīdevatā. They resort to the Cakra of sixteen outer-coverings in the enclosure with the rampart wall of pearls. They worship Mahārudra of great prosperity with his face blazing with fury. The chief among them is Hiraṇyabāhu.

CHAPTER THIRTYFOUR

The Region of Śiva and of the guardians of quarters

Agastya said :

1. What is that *Cakra* (circle) with sixteen outer coverings and with Rudra as the presiding deity ?[1] Who are the Rudras stationed there ? By what name are they glorified ?

---

1. As this verse suggests, this chapter (main portion at least) describes the *Cakra* of sixteen *Āvaraṇas* with Rudra (or Mahārudra) as the central,

2. In which circular outer coverings and with which designation do they stav ? O storehouse of mercy ! Mention their names with their derivative as well as conventional meanings.

Hayagriva said :

3. There the abode of Rudra is said to be made out of cluster of pearls. It is rendered splendid. It is five Yojanas long and five Yojanas wide.

4-6. It has sixteen outer coverings. It is very splendid and pleasing with a *Pīṭha* (stool, seat) in the middle. On that central *Pīṭha*, O sage, Mahārudra sits permanently, blazing with anger and having bow ready strung. He keeps his hand always over it. He has three eyes. In the *Trikoṇa*[1] (Triangle and first covering) O Pot-born sage, three Rudras are mentioned (as seated), viz.: Hiraṇyabāhu, Senānī and Diśāmpati.

7-9a. The Rudras stationed in the hexagon are Vṛkṣāḥ, Harikeśāḥ, Paśupati, Śaṣpiñjara, Tviṣīmān and Pathīnāmpati.

The Rudras in the octagon are Babhruśāḥ, Vivyādhi, Annapati, Harikeśa—upavītin, Puṣṭānāmpati, Bhava and Heti.

9b-11a. In the decagon the first one is Jagatāmpati the others are Rudra, Ātatāvin, Kṣetrapati, Sūta, Ahammanya

---

presiding deity. He is always alert with his bow. In the enclosing triangle are three Rudras viz. Hiraṇyabāhu, Senānī and *Diśām Pati*. The names of Rudras in different Āvaraṇas (sixteen in all) show the palpable influence of *Śatarudriya* from which they (i.e. the epithets) are borrowed and arranged around Mahārudra. The meanings of the names of different Rudras make it clear how the Rudra was given benevolent and malevolent epithets and as such the concept was complex in those times. Traditional duties of Trinity, of creation (Brahmā), maintenance (Viṣṇu) and destruction (Rudra) are a simplistic (and inadequate) presentation.

These Rudras stay in the NE of the Pearl-chamber and protect the devotees of Lalitā (vv.1-52)

1. An analysis of the *Mahārudra Cakra* shows the following distribution of Rudras : I *Āvaraṇa*, a triangle—3 Rudras posted; II *Āvaraṇa*. Hexagon 6 Rudras; III Octagon—8 Rudras; IV Decagon 10; A wheel (Cakra) with 16 spokes—16 Rudras. After this merely *Āvaraṇa* number and the names of Rudras posted there are given. In 16 *Āvaraṇas* 258 Rudras are posted.

My sources do not possess such a figure of Rudra Yantra.

(Ahantya in N.), Vanapati, Rohita, Sthapati and Vṛkṣāṇāmpati. These have kept their bows in readiness.

11b-14a. In the Duodecagon (Twelve-sided figure) the Rudras are Mantrī, Vāṇija, Kakṣapati, Bhavanti, (is the fourth), Vāgvibhu (is the fifth), Oṣadhīnāmpati, (is the sixth), Uccairghoṣa, Ākrandayan, Patīnāmpati, Kṛtsnavīta, Dhāva and Sattvānāmpati. This is the fifth outer covering.

14b-15. The following should be known as the deities Rudras of the sixth outer covering. viz.: Sahamāna, Nirvyādhi, Avyādhīnāmpati, Kakubha, Niṣaṅgī, Stenānāmpati and Niceru*

16-19a. The following sixteen are the residents in the sixteen-spoked Cakra viz** Deity in the previous outer covering. The first is Paricara, Araṇyapati, Sṛkāviṣa, Jighāṁsantaḥ, Muṣṇatāmpatayaḥ, Asīmantaḥ, (*asimantaḥ* in N.), Suprājña, Naktañcaraḥ Prakṛtīnām-pati, Uṣṇīṣī, Gireścara, Kuluñcānāmpati, Iṣumantaḥ, Dhanvāvidaḥ, Ātanvāna, Pratipūrva, Dadhānaka and Āyacchata (Āyacchantaḥ).

19b-22a. In the eighth outer covering there are eighteen sets of deities. viz.: Visṛjantaḥ (those who forsake), Asyantaḥ (those who throw), Vidhyantaḥ (those who pierce), Āsīnāḥ (those who are seated), Śayānāḥ (those who are lying down), Yantaḥ (those who go), Jāgrataḥ (those who keep awake), Tiṣṭhantaḥ (those who stand), Dhāvantaḥ (those who run), Sabhyāḥ, Samādhipāḥ, Aśvāḥ, Aśvapatayaḥ (Lords of horses), Avyādhinyaḥ (devoid of sickness), Vividhyantaḥ, Gaṇādhyakṣāḥ, Bṛhantaḥ (Big ones) and Gṛtsa (O suppressor of Vindhya mountain.

22b-24. The following Rudras are the deities of the ninth outer covering :—

Gṛtsādhipatis, Vrātas, Vrātādhipas, Gaṇas, Gaṇapas, Viśvarūpas, Virūpakas, Mahāntaḥ, Kṣullakas, Rathins, Arathas, Rathas, Rathapattyās, Senas, Senānīs, Kṣattāras, Saṅgrahītṛs, Takṣāṇaḥ, Rathakāraka and Kulāla (Various artisans are deified as Rudras).

*These are seven and so the outer covering may be a heptagon.

**The text *Adhaḥ parivaro* etc. should be *ādyaḥ paricaro* as in N.

25-28. The following are the Rudras in the tenth outer covering. viz.: Karmāras, Puñjiṣṭhas, Niṣādas, Iṣukṛdgaṇas, Dhanvakāras, Mṛgayus, Śvanīs, Śvānas, Aśvas, Aśvapatis, Bhava, Rudra, Śarva Paśupati, Nīlagrīva, Śitikaṇṭha, Kapardī, Vyuptakeśa, Sahasrākṣa, Śatadhanvā, Giriśa, Śipiviṣṭa, and Mīḍhuṣṭama.

29-32a. The following twentyfour Rudras are mentioned as occupying the eleventh *Cakra* (outer covering) :—Iṣumān, Hrasva, Vāmana, Bṛhan, Varṣīyān, Vṛddha, Samṛddhi, Agrya, Prathama, Āśu, Ajira, Śīghra, Śibhyaka, Urmyāvasu, Anyarudra Srotasya, Divya, Jyeṣṭha, Kaniṣṭha, Pūrvaja, Avaraja, Madhyama Avagamya and Jaghanya. All of them are very mighty.

32b-35. The following twentysix deities are remembered as stationed in the twelfth outer covering :—

Budhnya, Somyarudra, Pratisarpaka, Yāmyaka Ksemya, Uvocava, Khalī, Ślokya, Āvasānyaka, Vanya, Kakṣya, Śrava, Pratiśrava, Āśuṣeṇa, Āśuratha, Śūra, Avabhinda, Varmī, Varūthī, Bilmi, Kavacī, Śruta, Sena, Dundubhya, Āhananya and Dhṛṣṇu. They have huge bodies. They are very mighty.

36-40a. Listen, O sage, the following are the Rudras stationed in the thirteenth outer covering :

Prabhṛśas, Dūtas, Prahitas, Niṣaṅgins, Iṣudhimān, Yudhitakṣṇeṣu, Svāyudha, Sudhanvā, Stutya, Pathya, Kāpya, Nāṭya, Sūdha, Sarasya, Nādhamāna, Veśantaḥ, Kupya (?) Avadhavarṣya, Avarṣya, Medhya, Vidyutya (?) Ighrī, Ātapya, Vātya, (?) Reṣmya (N), Vāstavya, Vāstupa, and Soma. All of them are very powerful.

40b-43. The following are mentioned as the Rudra deities in the fourteenth outer covering, O sage. :

Rudra, Tāmrāruṇa, Śaṅga, Paśupati, Ugra, Bhīma, Agrevadha, Dūrevadha, Hantā, Hanīyān, Vṛṣa, Harikeśaka, Tāra, Śambhu, Mayobhū, Śaṅkara, Mayaskara, Śiva, Śivatara Tīrthya, Kulya, Pārya, Apārya, Prataraṇa, Uttaraṇa, Ātarya, Labhya, Ṣaṣṭha (?) (*Śaṣpya* in N) and Phenya.

44-48. The following thirtytwo Rudra Devatās, O intelligent one, stay permanently in the fifteenth outer covering with their weapons :

Sikatya, Pravāhya, Iriṇya, Prapathya, (O sage), Kiṁśila,

Kṣayaṇa (thereafter), Kapardī, Pulastya, Goṣṭhya, Gṛhya (as also), Talpya, Gehya, Kāṭya, Gahvareṣṭha, urudīpaka (Hradayya in N.), Niveṣṭya, Pāntavya (Pāṁsavya in N.), Rathanya, (Rajasyaka in N.),Śukya (śuṣkya in N.).Harīti, Alothas (Alohya in N.), Lopyas, Urya, Sūrmya, Payeya (Parṇa in N.), Parṇaśa, Vaguramāṇaka, Abhighnanāśidu (Abhighnan and Akkhidan in N.), Prakhidan, Kirika and Devānāṁhṛdaya.

49-51. In the sixteenth outer covering the following (four) blazing deities staying in the doorways in the east etc. worship Mahārudra :—Vikṣiṇatkas, Vicinvatkas, Nirhatanāmakas and Āmīvaktras. Thus Mahārudra is served by the thousands of Rudras stationed in the sixteen outer coverings. He carries out the behest of Lalitā. He stays there in the north-east corner of the pearl chamber for the prosperity of the worlds.

52. Enumerated in the Śatarudriya scripture, these Rudras of great strength protect day and night all those who are richly endowed with devotion to Lalitā. These (deities) put obstacles in the path of those who are not the devotees of goddess Lalitā.

53. In this manner the guardians of the quarters, beginning with Śakra resort to the pearl-chamber and perform service unto Lalitā Parameśvarī.

54. Within the pearl chamber and seven Yojanas from it is the chamber of emerald.[1] It is four Yojanas in height.

55-57. It is rendered very splendid by means of the proper arrangements of the *Gopuras* etc. as before. Four Mansions belonging to Daṇḍanāthā are built there in the intermediate corners between the quarters beginning with southeast. They are as spacious and large as the abodes of Mantriṇī.

Those deities who were stationed on the steps of the leading chariot Giricakra during the great war with Bhaṇḍāsura stay here (always) alert and watchful. All the grounds here are well paved with rows of emerald stones. They are very splendid.

---

1. VV.54-65 describe the emerald chamber of Daṇḍanāthā.

58-61. They are full of groves of golden palms. They are equipped in plenty by all the requisite things. There, all the deities have the same splendour and magnificence as Daṇḍanāthā. They move about, playfully whirling and shaking ploughshare and pestle. The palmyra trees are innumerable. They are as wonderful and bright as fresh gold. Their trunks are a Yojana in height. They have very broad and large leaves. Their barks are golden. They are very glossy and smooth. They have good shade and they are fully laden with fruits. From the top to the root many pots of liquor are kept hanging down from those palmrya trees. All these have been made by the artisans for pleasing Daṇḍanāthā.

62-64. Drinking the palm juice continuously, the Cakra deities Jṛmbhiṇī and others, the Bhairavas beginning with Hetuka, the seven *Nigraha* deities, Unmattabhairavī and Svapneśī—all these are fully intoxicated. In that excitement of inebriation, they dance about all round in the various quarters wherever Daṇḍinī happened to glance at. All these deities have the same splendour and magnificence as the goddess.

65. The residence of Daṇḍanāthā (here) is only for her prestige. For the purpose of serving (Lalitā), she has another residence in the Mahāpadmāṭavī region. Since her mansion is far from the chamber, she has another mansion assigned to her for the purpose of serving (Lalitā).

66. In the emerald enclosure, seven Yojanas away from it is the rampart wall of coral as pink-coloured as the morning sun.

67-69a. There the entire ground is paved and beautified with corals. Here Brahmā sits in his lotus seat. Brahmā who resembles coral in his complexion always comes there from Brahmaloka along with all leading sages for serving Śrīlalitādevī. He is always active and alert in this respect. O Quaffer of the ocean, he remains there along with the creators of subjects beginning with Marīci.[1]

1. VV.66-70 Coral enclosure—residence of god Brahmā.

69b-70. At the command of goddess Lalitā and for the prosperity of the worlds, the great fourteen lores, thousands of subsidiary lores, the sixtyfour fine arts—all these assume physical bodies and resort to Brahmā's residence in the coral enclosure.

71-72. Within the coral enclosure and seven Yojanas away from it is the world of Viṣṇu.[1] In all directions it is surrounded by ruby Maṇḍapas (raised dais with canopies etc.) Eager to serve Lalitā, Viṣṇu assumes different forms four, ten or twelve and the eternal lord Mādhava always stays there.

73-75. The deities of ten incarnations who rose up from the nails of Śrīdevī in the course of great battle with Bhaṇḍāsura reside in the Maṇḍapa made of ruby. The only difference in this chamber from the previous ones is this that the surface is covered with that of ruby stones (here). There within the chamber the lord holding the conch, discus and mace divides himself into twelve forms and accords defence in the quarters beginning with the east.

76-83. Keśava of golden colour holds discus and protects the east. Nārāyaṇa resembling the black cloud holds conch and protects west. As dark as the petals of blue lotus Mādhava possessing honey (?) protects (everyone). The great lord Govinda holds bow and has the lustre of the moon. He protects the right (i.e. the southern side). Viṣṇu who resembles the filaments of the lotus holds the ploughshare and protects the north. Madhusūdana who has the lustre of the lotus and holds *Musala* (pestle) protects the southeast; Trivikrama who has the refulgence of the fire holds sword in his hand and protects southwest. Vāmana who has the brilliance of the mid-day sun holds thunderbolt and protects north-west. Śrīdhara who has the lustre of Puṇḍarīka (lotus) and has the sharpedged spear for his weapon protects the north-east. Hṛṣīkeśa who has the

1. VV.71-84 describe the region of Viṣṇu with ruby Maṇḍapas. The first Twelve names of Viṣṇu uttered at the beginning of a *Sandhyā* (morning or evening prayer) viz. Keśava, Nārāyaṇa, Dāmodara are regarded as the forms of Viṣṇu with which he protects the world.

lustre of lightning and holds the club protects in the southern quarter (or in the lower region). Padmanābha whose refulgence is equal to that of a thousand suns holds the Śārṅga bow in his hand and surrounds the ruby dais in a clock-wise direction. Dāmodara who has all weapons, who is omnipotent and omniscient, who has faces all round, who resembles *Indragopa* (glowworm), who holds the noose in his hand, who is never defeated, who is the soul of everything and who is full of devotion to Lalitā surrounds the ruby dais in a anticlockwise direction.

84. Thus by means of his twelve bodies the lotus-eyed Lord shines in the Viṣṇuloka occupying the ruby dais.

85. Within the enclosure of diverse kinds of gems and seven Yojanas from it there is a charming dais named *Sahasrastambhaka*[1] (thousand-columned).

86-87. It is set with and beautified with different kinds of gems. There is enclosure (chamber) there which is very high and which is built of different gems. There is a row of thousand columns transversely. (?) There are many such rows in the four directions.

88. The covering above is as before by means of blocks of gems and jewels. It is there that Śiva'a world stands aloft with sparkling splendour.

89. It is remembered that the twentyeight Śaiva-āgamas (scriptural texts of Śaivite philosophy) are present there in embodied form. There are excellent persons there, the chief of whom are Nandin, Bhṛṅgi and Mahākāla.

90-94. There are thousands of elephant-faced lords. There are deities of twentysix Tattvas in that excellent Śivaloka on the hall of thousand columns. Īśāna, the moon-crested lord is the knower of all lores. He carries out the orders of Lalitā and abides by them. He repeats the Mantra

---

1. VV. 85-94 give the description of a thousand-pillared hall and the residence of Śiva. This Śiva is Śrīdevī's devotee (on a lower level). Mention of 28 Śaiva Āgamas in V. 89 does not clarify whether the Advaita or Dvaita theory is advocated by them.

of Lalitā continuously. He is always delighted in his mind. By means of his benign vision special to him, he illuminates the power of intellect which has the form of great refulgence of his devotees. He does so for the sake of enabling his devotees to achieve the Mantra of Lalitā. The power of intellect can thereby be competent to dispel the dense darkness within and without. Mahādeva who stays in the thousand-columned hall is omniscient. He does everything. He is full of devotion to Śrīdevī. O Potborn sage, he stays there resorting to different enclosures.

CHAPTER THIRTYFIVE

The preparation of materials of worship in Mahāpadmāṭavī[1]

Hayagrīva said :

1. Henceforth, we shall recount different chambers of *Vāpītraya* (three tanks) etc. Merely by listening to these, great prosperity can be attained.

2. Within the thousand-columned enclosure and seven Yojanas away is the great chamber named *Manaḥ*. It is wonderfully built and beautified with all kinds of gems and jewels.

---

1. The description of the *Mahāpadmāṭavī* shows that it is a yogic allegory. It is beyond the "great Halls" of Mind (vv 2-23), *Buddhi* 'Intellect'—(vv. 24-33), *Ahaṅkāra* 'Ego' (vv.34-40), the sun-god (vv.41-50), the moon-god (vv.51-58) and of *Sṛṅgāra* 'love sentiment' (vv.59-69), the last being the most difficult to cross. The 'waters' of tanks (*Vāpis*) are stated to be *Amṛta* (nectar), *Ānanda* (Bliss, delight) and *Vimarśa* (discrimination?). The whole description suggests that this must be a figurative description of the Yogic process to the realization of goddess Lalitā, the *Cit-śakti*.
A further point to be noted is the Buddhist influence. The deities Tārā, the chief navigator in *Amṛta vāpī* (vv. 12-17) and Kurukullā, the chief of boats (*Naukeśvarī*) in *Vimarśa-vāpikā*, are Buddhist deities adopted in the Lalitā cult.

3. It has *Gopuras.* gateways, panels and bolts as before. The entire space within that chamber (enclosure) is a nectarine lake.

4-5. There is a certain *Rasāyana* (tonic beverage) by imbibing which Yogins and Siddhas become very powerful persons. Their bodies become as hard as adamant. They become very wise and intelligent too. That same *Rasāyana* has become the water of this lake of nectar. By inhaling its smell alone, one can become the master of beautiful ladies in the form of Siddhis.

6-7. O suppressor of the Vindhya mountain, even without touching it (by inhaling alone), a person gets all his sins destroyed. Along the sides of both the enclosures, on the banks of the nectarine lake, there are many small ponds, all squares of sides half a Krośa each. The bottom of the lake is four Yojanas deep.

8. A series of steps in the lake are wonderfully paved with different kinds of gems and jewels. The swans and cranes in the lake are golden and gem-coloured.

9-12. Moving slowly and gently the ripples and waves dash against the two banks. By drinking the water therein, O Suppressor of the Vindhya Mountain, which is full of tonic beverage, the birds get rid of old age and death there. By means of their perpetual chirping, the *Kāraṇḍava* (A species of duck) birds appear to be performing the Japa of the Mantra of great potentiality of goddess Lalitā. As the region is entirely covered with numerous ponds, there is no other way of approaching that place without a boat. Moreover, without the permission of Mantriṇī and Daṇḍanāthā, no one can enter the region. There is a great Śakti named Tārā working there as the deity in charge of the portals.

13-14. Tārā has many female attendants. They are dark in colour like the blue lotus. With thousands of gemset boats, they sport about in the waters of the lake, playing on their lutes, glutes, drums etc. They go to and fro between the two banks frequently.

15. The boat-women of Tārā are crores in number. They are all in their fresh bloom of youth. They dance and repeatedly sing the meritorious glory of the goddess.

16. Some of them have oars in their hands. Some have horns filled with water in their hands. They drink the nectarine water of that lake. They move about in hundreds of rafts and boats.

17-18. Mother Tārā who is the chief among those Śaktis who row the boats and whose complexion is dark, does not permit even the three-eyed lord to sail in the waters of the lake without the permission of Mantriṇī and Daṇḍanāthā.

19-21a. The group of Śaktis in charge of the boats and rafts of Tārā is very beautiful. They sing and sail about in boats rendered beautiful by means of gems and jewels. At every step they recite instances of the great munificence and exalted state of the empress. They steadily drink wine in goblets of rubies. In every boat there is a jewel-studded abode of fascinating features where they live.

21b-23. Some boats are made and beautified by gold, O sage, some are made of gems and precious stones. Some boats are in the shape of sharks and crocodiles. Some of them are deer-faced Some boats have leonine faces and some are elephant-faced. Surrounded thus by boats of wonderfully variegated forms, Mother Tārā shines splendidly. She possesses her own huge boat.

24. Rowing continuously in the waters of the lake, both clockwise and anticlockwise directions, Tārā guards this enclosure.

25. Within the enclosure of Manaḥśāla (Chamber of mind) and seven Yojanas away from it is the enclosure well-known as *Buddhiśāla* (Chamber of Intellect). It is four Yojanas in height.

26. The entire space in the middle of that chamber is occupied by *Ānandavāpikā* (the lake of Bliss). The great divine wine rendered highly fragrant by the Bahula (Mimusops elengi) flowers and having the lustre of heated gold serves the purpose of water in that river.

27. The depth etc. of the lake of bliss are recounted as before. The structure of the series of steps etc. and the nature and features of the birds—everything is as before.

28. By frequently drinking the water therein viz. : wine,

the Śaktis stationed on its banks become mad with inebriation and play about. They become excessively red (in their faces) due to intoxication.

29. The goddess Vāruṇī herself is the official in charge of the fleet of boats. They call her Sudhāmālinī and also Amṛteśvarī.

30. She is surrounded by an army of Śaktis stationed in the boats studded with gems and jewels. By her mere glance, she makes the three worlds perfectly inebriated.

31-33. She resembles the midday sun (in refulgence). Her cheeks become red on account of intoxication. Her tresses are exquisitely embellished with garlands of Pārijāta flowers with which they are tied. She holds the goblet filled with wine where lotus flowers move to and fro. In another vessel set with jewels, she holds well-cooked piece of meat. Thus Vāruṇī, the leader of the fleet of boats, shines. Only at the bidding of Mantriṇī and Daṇḍanāthā does she give permission to anyone to cross the lake and not otherwise, even in the case of the three-eyed lord.

34. Then within the great enclosure of intellect and seven Yojanas away from it, is *Ahaṁkāra Mahāśāla* (the great chamber of Ego). It is fitted with *Gopuras* as before.

35. The entire ground, O sage, between those two chambers is occupied by the pond named *Vimarśavāpikā* (the lake of deliberation and consideration). It is in the form of the Nectar of the Nerve Suṣumnā (or of the Suṣumnā ray of the sun).

36. Within the great Yogins, in their inner mind, there is wind filling it. In the hollow of the bonelike nerve Suṣumnā there is the most excellent *Amṛta* (Nectar).

37. The same is the water in that lake, O ascetic. It is remembered that the series of steps from the banks, birds, fleet of boats everything is as before.

38. The gentle lady, the deity of the boats is well known as Kurukullā. She has dark complexion and features like Tamāla tree. She wears dark-coloured bodice.

39. She is surrounded by other deities of boats, all on a par with herself. Her hands are placed on a jewel-set oar. She is perpetually in a state of intoxication.

40. Seated in her jewel-studded boat, O sage, she moves

about all round. The depth of water in the lake is mentioned as before.

41. Within the enclosure of ego and seven Yojanas away from it is the *Sūryabimbamahāśāla* (the great chamber of the solar disc). It is four Yojanas in height.

42-43. The space in the middle of that chamber is filled with *Kuruvindakas* (the fragrant grass called *cuperus rotundus*). Formerly, the rising Aruṇa (charioteer of the sun) was greater than the sun (in refulgence). The great goddess Lalitā stays* (?) there where the early morning sunlight spreads. The sun performed a great penance and secured that lustre.

44. The groups of planets, the constellations and stars—all these performed penance here and attained the power of illuminating the worlds.

45. Mārtaṇḍa Bhairava is present there, O sage, in twelve different forms. He is accompanied by Śaktis of fiery refulgence numbering crores.

46. He is *Mahāprakāśarūpa* (having the form of great radiance). His eyes are pink due to inebriation. He is eagerly engaged in perpetual sports among the groves of Kaṅkola (piper cubeb) trees, O suppressor of the pride of the Vindhya mountain. He is wholly absorbed in it.

47. His great Śakti is Mahāprakāśā by name. Cakṣuṣmatī is another Śakti. The deity Chāyā[1] is remembered as another (Śakti).

48. Thus he is surrounded by three beloved Śaktis. He continuously repeats the Mantras of Lalitā Maheśānī mentally.

49-50a. He illuminates the sense organs of her devotees and makes them refulgent. He exterminates the dense darkness within and without. There in the region of *Bālātapodgāra* (where the early morning rays of the sun spread) Mārtaṇḍa Bhairava shines.

---

*N. does not mention Lalitā. It simply states : "O sage, there is always the spreading of the early morning light."

1. It is strange that Saṁjñā, the legitimate wife of the sun-god, is not mentioned but her shadow (*Chāyā*) whom she left with her husband and escaped (till the Sun-god's lustre was modified) is mentioned as 'beloved Śakti' of the Sun-god. For Saṁjñā and Chāyā vide VP.III. also PE p.182.

50b-51. Within the great enclosure of solar disc and seven Yojanas away from it, is the chamber of Lunar disc. It is four Yojanas in height. It is endowed with *Gopuras*, doorways, panels and bolts or before.

52-54. The entire space within it is called *Candrikādvāra* (the doorway of Moonlight). It was here in *Candrikādvāra* that the Moon-god performed a severe penance and attained his splendour and was born of the eye of Atri. Here he stays with the name *Somanātha*. He has pure form and features. He shines as the destroyer of darkness in all the three worlds. He enables the world to function properly.

55. He drinks the nectar of moonlight in gobletfuls. He is surrounded by the Śaktis of twentyseven constellations.

56. Lord Śaśī stays there itself in Candrikādvāra always in his full form. He has his own form and features and is devoid of black spot.

57. The moon spends his time there in Japas, meditations, eulogies and hundreds of worships of Lalitā, along with Aśvinī and others (i.e. constellation Śaktis)

58. There are thousands of other Śaktis named Tārās. They stay near him. That chamber is filled with them.

59. Within the chamber of Moon's disc and seven Yojanas away from it, is the chamber named Śṛṅgāra (toilette.) It is four Yojanas in height.

60. It is made of *Kaustubha* jewels in the form of dressing chambers.

In its centre the entire space is called *Mahāśṛṅgāra* Parikhā (moat of great amorous sentiment).

61. Within the encircling *Parikhā* (moat) filled with Śṛṅgārarasa (the essence of the sentiment of Love) there are Śṛṅgāra Śaktis. They sparkle in their diverse kinds of jewels and ornaments.

62. Haughty with intoxication, they move about in thousand boats. They always worship and serve the flower-weaponed lord (Kāma) who is also intoxicated and who is seated in his boat.

63. Subject to the control and commands of Lalitā he enchants all the worlds, entire universe by means of his

arrows beginning with *Sammohana* (that which fascinates and deludes).

64. Those who are enchanted by his power go to the region of Mahāpadmāṭavī in order to honour and worship (Lalitā). They take up and assure pure guise and garments. They are full of devotion to Lalitā. With great concentration in their minds they proceed towards the region of Padmāṭavī (Park of lotus flowers).

65. But neither Suras nor human beings nor the celestial Siddhas become competent to go there. But Brahmā, Viṣṇu and Maheśa, who are naturally pure in their minds go to the region of Mahāpadmāṭavī at her bidding.

66-67. Men of worldly inclination, those who are blind with passion, those who indulge in wishful thinking and too much of fanciful imagination, men excessively excited, those who are dusty and dirty due to doubtful and indecisive knowledge, men who are deeply immersed in passionate attachments —all these are not competent or clever enough to cross the moat of *Mahāśṛṅgāraparikhā* which causes delusion even to the mature people.

68-69. The officer incharge of *Mahāśṛṅgāraparikhā* is Smara (God of Love) who enchants even the three worlds. Therefore, no one becomes powerful enough to go to Mahāpadmāṭavī after going beyond all his (army)* that causes fascination and delusion even to the great.

70. Then, within the chamber of Śṛṅgāra and seven Yojanas away from it, is the great abode of *Cakrarāja* named *Cintāmaṇigṛha* (the abode of Philosopher's stone).

71. The entire ground in its centre is embellished with jewels and precious stones. It is called Mahāpadmāṭavī.[1] It bestows all good fortune, exalted grandeur and great felicity.

---

*N. reads *Sattvam* for *Sarvam* in our text.

1. V.71 and onwards are devoted to the description of Mahāpadmāṭavī proper. Here every thing is set in a magnified form. Thus the vessels for *Arghya* in the eastern portion of that chamber are Yojanas in dimension. The following gods have maintained the *Arghya* vessel along with their Kalās or Śaktis to serve. The Fire-god (vv.79-83), with his ten Kalās, the Sun-god with his 12 Kalās (vv.84-87), the moon-god with his 16 Kalās,

72. There are *Gopuras* in the chambers (beginning with) Śṛṅgāra and ending with Mahākāla, O sage. The arrangement of *Gopuras*, in all the four directions is like this.

73. It is mentioned that in all the quarters, there are altogether a hundred *Gopuras*, O sage. The chambers are splendid and it is mentioned that they are twentyfive in number.

74. I shall describe the region of Padmāṭavī which extends to one Yojana and which is the root of all the chambers, O sage, listen attentively*.

75. An intervening space of six Yojanas is entirely paved and beautified with *Ratnas* (jewels and gems). All round the place there are *Sthalapadmas* (Dry land-lotuses) of huge stalks.

76. The stalks are one Yojana in length covered with soft thorns. The length of the leaves is equal to the height of ten palm trees.

77. The filaments of the lotuses have a length equal to the height of five *Tālas* (Palm trees). The pericarps are reputed to be as high as ten palms.

78. There are many crores and crores of lotuses here. They are very tender and in perpetual bloom. They have very agreeable fresh fragrance and wide petals.

79-80. O Pot-born sage, in the eastern portion of the Mahāpadmāṭavī chamber is the base of the *Arghya* vessel (vessel for materials of worship to venerable persons). It is fiery by nature and a Krośa high. It is circular in shape extending to a Yojana. It is endowed with ten Kalās, O Pot-born sage.

81-83. All round that base there are Śaktis with blazing bodies. The chief among them is Dhūmrārcis. They are the ten Kalās of Vibhāvasu (Fire-god). They have radiant youthful splendour. They are adorned with different kinds of ornaments. They are gracefully lethargic due to love. They stay all

(vv. 88-93), Brahmā (v. 94) and Viṣṇu (v.95), Rudra (v.96), Īśvara (vv. 97-99), Śaṅkara (v.99) with their respective Kalās.

The description is continued in the next chapter.

*N.B. : The idea seems to be this : All the chambers are connected with Padmāṭavī, the intervals of their joints being one Yojana each.

round the fire-god in close embrace, the fire-god of great glory who constitutes the base (of the *Arghya* vessel). The following are mentioned as the ten Kalās of *Vahni* (the fire-god) who stays in the form of the base, viz.: Dhūmrārcis, Uṣṇā, Jvālinī, Visphuliṅginī, Suśrīḥ, Surūpā, Kapilā, Havyavāhā and Kavyavāhā.

84. The sun-god assumes the form of a vessel and occupies that base, the sun-god whose rise is well reputed as the destroyer of darkness of the three worlds.

85. That vessel constituted by the sun is one and a half Yojanas in height and its bottom is a square of length and breadth extending to a Yojana each. It is excessively refulgent and radiant.

86. There are twelve *Kalās* of extremely sparkling rays with their bodies in contact with that vessel all round like dolls.

87. They are :— Tapinī, Tāpinī, Dhūmrā, Marīci, Jvalinī, Ruci, Śuṣumnā, Bhogadā, Viśvā, Bodhinī, Dhāriṇī and Kṣamā.

88-91. The *Arghya* intended for the worship of Lalitā is kept in that vessel. It is the cause of great bliss. It is the most excellent *Amṛta*. It contains the extract and essence of all medicinal herbs. It has an extremely agreeable fragrance. It is rendered sweet smelling continuously by never fading blue and white lotuses of very exquisite scent. It is heartily cool and free from impurities. Its desirable, gentle ripples, hundreds in number, add to its grandeur and splendour It has sparkling appearance with pleasing sounds arising from the moving ripples. It is said to be nectarine Arghya constituted by the Kalās of the Moon. There are many tiny boats made of jewels and gems. The splendid Kalās of the Moon, in their fresh youthful bloom occupy those boats and sport about.

92-93. The following are the Kalās, (digits) of the Moon-god:— Amṛtā, Mānadā, Pūṣṇā, Tuṣṭi, Puṣṭi, Rati, Dhṛti, Śaśinī, Candrikā, Kānti, Jyotsnā, Śrīḥ, Prīti, Aṅgadā, Pūrṇā and Pūrṇāmṛtā. These are the Kalās of the Moon god. They are in full bloom of fresh youth.

Their faces are always beaming with laughter.

94. The following Kalās of Brahmā play there viz.: Puṣṭi, Ṛddhi, Sthiti, Medhā, Kānti, Lakṣmī, Dyuti, Dhṛti, Jarā[1] and Siddhi.

95. Hari's Kalās are as follows, *Sthiti* (Jarā in N.), Pālinī, Śānti, Īśvarī, Tati (*Rati*, in N.), Kāmikā, Varadā, Hlādinī, Prīti and Dīrghā.

96. The following *Kalās* of Rudra are also stationed there: Tīkṣṇā, Raudrī, Bhayā, Nidrā, Tandrā, Kṣut, Krodhinī, Trapā (Kriyā in N). Utkarī and Mṛtyu.

97-99. The Kalās of the lord Īśvara are mentioned as four in number with the colours yellow (bright), white, pink and (pale) white. They are Īśvara's *Kalās*. Śaṅkara's Kalās are following sixteen, O suppressor of the Vindhya mountain: Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, Indirā, Dīpikā, Recikā, Mocikā, Parā, Sūkṣmā, Sūkṣmāmṛtā, Jñānāmṛtā, Vyādhinī, Sūkṣmakalā, Vyāpinī and Vyomarūpikā. These Śaktis sport about there.

100. Thousands of Vidyās seat themselves in Rudra's boats and in the form of Śaktis and play about here and there.

101. They have been employed by Parameṣṭhin to cleanse and purify the *Arghya*. After drinking that nectarine *Arghya*, the Śaktis are always elated.

102-103. The Śaktis staying in Mahāpadmāṭavī and Mahācakra always drink this *Arghya* when they are fresh and rendered fragrant. They fill thousands of gem-set pots and crores of golden pots with that great nectarine Arghya and distribute it among others.

104. The Śaktis attending upon those who stay in the abodes of Cintāmaṇi are proud and intoxicated. They offer this Arghya to Aṇimā and other Śaktis.

105. Thus the preparation and other arrangements of Arghya in the eastern portion of the chamber *Mahāpadmāṭavī* have been mentioned. Other things also in this matter will be mentioned afterwards.

---

1. *Sthirā* in N. The list of god Brahmā's Kalās in N. is as follows: Sṛṣṭi, Buddhi, Smṛti, Medhā, Kānti, Lakṣmī, Dyuti, Sthirā, Sthiti and Siddhi. 31-101.

CHAPTER THIRTYSIX

The Inner Chamber of Cintāmaṇi[1]

Hayagrīva Said :—

1. (Defective Text) To the South-east of Chintāmaṇī mansion is Kundamānaka. It is a Yojana long, wide and high (with moat a Yojana broad around.) *

2. At the bidding of Lalitā, a sacred *Cidvahni* (fire of *Cit* i.e. knowledge and consciousness) blazes there. It is honoured and adored by hundreds of nectarine currents. It is the cause of the greatest prosperity.

3. Without fuel, the fire of consciousness blazes with great flames. It is kindled by means of *Sudhā* (Nectar). It has the lustre of tender shoots of Kaṅkolī—(a plant with aromatic berries.)

4. There the *Hotrī* (female priest) is the great goddess and the great *Hotṛ* (male priest) is Kāmeśvara. Both of them, the permanent *Hotrs*, protect the entire Universe.

5. Lalitā functions without anyone superior to herself and without depending on anyone else. Urged by Lalitā and Śaṅkara, Kāma functions.

6-11a. To the South-West of the prominent mansion of Cintāmaṇi, in the lotus-grove, stands the excellent chariot Cakrarāja. It is very high. It has nine steps. It is set and beautified by all kinds of gems and jewels. Its length and breadth are

---

*If the reading *Khātaka* (N) for *Cātaka* be accepted.

1. VV.1-32 of this chapter state the position or distribution of places to various deities in Lalitā's paraphernalia. The following are their location :

(1) South-East—*cid-vahni* : Fed with nectar.
The Priestess and the Priest—Lalitā and her consort (vv.1-15)
(2) South-west in the Lotus-grove—chariot *Cakrarāja* (vv.6-10)
(3) North-west of the mansion—*Geya Cakra-ratha.*
(4) North-East—Kirī-Cakra of Daṇḍa-nāthā (vv.11-13)
(5) Palaces of Viṣṇu, *Ga*ṇapati etc. are detailed in vv.14-32.

The break-up of Topics and their consistent inclusion under specific chapters is not properly followed in this edition. Hence the distribution of the places of residence and their *cakras* are half-done here and the same topic continues in chapter 37.

four Yojanas each and its height is ten Yojanas. As we go up, its area becomes gradually reduced. The pole to which the horses are yoked is very thick and sparkling. The four Vedas are its great wheels. The four aims in life Virtue (*Dharma*), Wealth (*Artha*), Love (*Kāma*), and Liberation (*Mokṣa*) are its great horses. It is adorned with *chowries* (in the form of serving (functioning) *Tattvas* (Principles). It is endowed with all characteristic features mentioned before. It is rendered splendid by the pearl-studded umbrella. In the course of the great battle with Bhaṇḍāsura, it had displayed its adventurous exploits. Thus the excellent chariot stands there sanctified by Śrīdevī's seat.

11b-13. To the north-west of the mansion of Cintāmaṇi, in the lotus-grove itself at the border, is parked the leading chariot of Mantriṇī, namely Geyacakra.

To the north-east of the mansion of Cintāmaṇi, in the lotus-grove itself, stands the great chariot Kiricakra, the favourite chariot of Daṇḍanāthā. It should be known that like deities presiding over different parts of the body, these three chariots are on an equal footing in the whole of the sacred places of the series of Śrīpuras.

14. There is an ever-blazing sacred fire-pit in the South-East. If penance is performed here, it is as efficacious as the penance with the Gāyatrī Mantra. It bestows freedom from fear.

15-16. Behind that are the sun (named) Ghṛṇi, the temple of Oṁkāra, the deity Turīyagāyatrī (Fourth Gāyatrī) and Cakṣuṣmatī, O Sage—

Then the king of Gandharvas, Pariṣadrudra (Rudra of the Assembly) and goddess Tārāmbikā are stationed behind.

17. Lord Hari, expressible in the great Mantra of the three names, has resorted to the South-Eastern part of the leading mansion of Cintāmaṇi.

18. Mahāgaṇapati resorts to his abode to the North of it. Still further north is Śiva who is expressed by the *Pañcākṣarī-mantra* (*Mantra* of five syllables viz. *Śivāya namaḥ*).

19. Mṛtyuñjayeśa who is expressed by the Mantra of three syllables (*Tryambaka*),[1] Sarasvatī who is called (by the name) Dhāraṇā, reside to the north of his abode.

20. The mansion of Mātṛkā whose body is constituted by the letters beginning with the letter '*A*' and ending with the letter '*KṢA*' is to the north of her, O suppressor of Vindhya mountain.

21. To the north is Sampadeśī as well as Kālasaṅkarṣaṇī. (Thereafter) is Śrīmahāśambhunāthā, the cause of the manifestation of the goddess.

22. The following deities have their mansions built consecutively to the North viz. Śrī, Parāmbā (the great Mother goddess), Viśadajyotsnā (of clear moonlight) and Nirmala-Vigrahā (of a body devoid of impurities).

23. The following four deities have their mansions successively to the north viz.—Bālā, Annapūrṇā, Hayārūḍhā and Śrīpādukā.

24. From the ground which is to the north-west of the majestic Cīntāmaṇi mansion in the great park of lotuses itself, there are other deities who have taken up their abodes.

25-27. Unmattabhairavī, Svapnavārāhikā, Tiraskaraṇikāmbā, then another deity and then the fifth one all these deities have taken up their abodes as before. They are endowed with great prosperity.

These two excellent deities viz. the great goddess Śrīpūrti and Śrīmahāpādukā have also taken up their abodes as before.

All these *Vidyās* (lores) explained by Lord Śaṅkara in the treatise, *Ṣaḍāmnāyasāgara*, do stay in the region of Mahāpadmāṭavī.

28. In this manner, there are great mansions of Śrīraśmimālā. They are made of jewels and gems. O ascetic, they have flags fluttering very much high above. The chambers are huge and lofty with stair-cases.

29. In the eastern gate of the Palatial Cintāmaṇi mansion, O quaffer of the ocean, on the right hand side is the great abode of Mantrināthā.

30-31. On the left hand side is the abode of Daṇḍanāthā, made of gems and jewels. It is to the east of the place

1. The mantra of three syllables : *Oṁ Jūṁ Saḥ*

of *Arghya* that the abodes of Brahmā, Viṣṇu and Maheśa are situated. They all illuminate the entire region of quarters by the rays of gems and jewels. All these deities are full of devotion to Lalitā. They perform *Japas* solely of Lalitā. They worship Śrī Devī thus.

32. The place of *Arghya* and the preparation of *Arghya* materials mentioned before are, it is remembered, the same in all the entrances beginning with the Southern one.

33. Now I shall describe in detail the abode of Cintāmaṇi. Listen, O great sage. It is situated in the centre of Śrīpaṭṭana and it extends to two Yojanas.

34-37. Its wall made of the philosopher's stones extends to a *Krośa* (two miles). The projected coverings above are also made of Cintāmaṇi slabs. They are very tall in the form of peaks in different places. The walls of the mansion are four Yojanas in height. Its higher storeys and floors extend to twenty Yojanas (?) It becomes narrower as it rises up. It has three large crowns with which it appears very radiant. These crowns, O sage, are forms of *Icchā* (will), *Kriyā* (action) and *Jñāna* (knowledge). They are always brilliantly refulgent and are solely made of Cintāmaṇi stones.

38. Everything in the mansion of Cintāmaṇi is remembered as evolved out of Cintāmaṇi stones. It has four doorways each half a Krośa in width.

39-40. The width of the panels is a quarter Krośa, O Sage. Within the mansion of Cintāmaṇi in every doorway, the same (measurement) is mentioned. The form of Lalitā Devī is concealed (?).* It appears like the ocean of redness of Lalitā's complexion which has the lustre of a thousand midday suns but cool like the Moon. O great sage, it extends frequently in the form of a current.

41. The Eastern doorway is glorified as being constituted by the *Pūrvāmnāya* (one of the Sacred Treatises). The Southern doorway is characterised by *Dakṣiṇāmnāya* scripture.

*For *pihitā* in this text N.32.42 reads *Piṇḍitāḥ*. It means : "The oceans of redness (of the complexion) of goddess Lalitā were (as if solidified and) enmassed there.

42. The Western doorway is characterised by *Paścimāmnāya*. The northern doorway is characterised by *Uttarāmnāya* scripture.

43. Within the royal abode there are sparkling gemset lamps with their handle fixed on the walls. They have the splendour of ten million suns. They are fixed in various places all round, brightening the whole of the interior of the Mansion.

44. In the splendid central area of the mansion of Cintāmaṇi in a part of the altar is the great and lofty *Bindu Cakra* (Circular spot).

45. The space in between the lofty wall of the mansion of Cintāmaṇi and Birdu is after leaving off a Krośa occupied by the wall cited to be three Krośas (in width).

46. In that section (extending to) three Krośas are their own rays of (Siddhis like) *Aṇimā* etc. If we reckon the entire length of the three Krośas in *Hastas* (Cubits) it is said to be consisting of twentyfour thousand *Hastas*.

47. From *Bindu* to the *Pīṭheśa*, there are fourteen different (sections). In the portion thus differentiated, the number of *Hastas* is being mentioned by me.

48. The interior of the mansion of Cintāmaṇi,[1] O Sage, is twenty *Hastas* above the level of the ground of the lotus grove. The *Aṇimā* and other (*Siddhis*) abide there.

---

1. In vv. 48 to 96 the places of different deities according to their importance are fixed and their residences at a higher altitude accordingly. The deities within a particular *Antara* form a group—a *cakra* with a presidiug deity (*cakriṇī*) and a protecting deity—generally a Mudrā. The *cakra* is given a designation. The ladder-like hierarchical positions of all deities are not completed here. Some cakras follow in the next chapter :

Name of Cakra Sarvajña — *Presiding Deity Mālinī*, 10 Yoginis like Sarvajñā — *Protectress—Sarva-mahāṅkuśā* (vv.81-96)

Name of Cakra Sarvasiddhiprada — *Presiding Deity Śrī-Cakriṇī*, *Protectress —Sarvonmādana Mudrā*, *Antara of Yoginīs like Sarvasiddhipradā* (vv.86-90

Antara of Saṁkṣobhiṇī — *Protectress—Mudrā Sarva-Vaśyā* 14 *Śaktis under Saṁkṣobhiṇī* (vv.79-85)

49. The extent of (the plot of the abodes of *Aṇimā* etc. is four *Nalvas*. Four hundred *Kiṣkus* make one *Nalva*. By the word *Kiṣku* it is a *Hasta* (cubit) that is mentioned.

50-54. In the space within are made the abodes of (*Siddhis* beginning with the East. They are *Aṇimā*, *Mahimā*, *Laghimā*, *Garimā*, *Īśitva*, *Vaśitva*, *Prākāmya* and *Mukti* (Liberation), *Icchā*, *Prāpti* and *Sarvakāmā*—there are excellent Siddhis. (Or the *Siddhis* called the acquisition of whatever is desired and of all desirable things are excellent ones.) There are many Siddhis including eight Siddhis mentioned below and many others honoured by Yogins viz.—*Rasasiddhi*, *Mokṣasiddhi*, *Balasiddhi*, *Khaḍgasiddhi*, *Añjanasiddhi*, which is *Pādukāsiddhi*, *Vāksiddhi*, *Lokasiddhi* and *Dehasiddhi* thereafter.

All these serve Parameśvarī within that space. There are crores of Siddhis, O Sage, in that space between *Aṇimā* etc.

55. They are full of fresh youthful bloom. Their lotus-like faces beam with smiles (for ever). Their hands (palms) are like radiant Cintāmaṇi gems. They are always sixteen years in age. They have noble and highly exalted nature. They play about in their excitement due to inebriation.

56-57. Above the plot (of abodes) of *Aṇimā* etc. is the plot of abodes of (Divine Mothers like) *Brāhmī* etc. It is very beautiful. Its level is twenty *Hastas* above the previous

---

continued from the previous page

A cakra Sarva-Saṁkṣobhaṇa	*Presiding Deity Sundarī, Protectress—Mudrā Ākarṣaṇikā* 8 Powerful Śaktis like Kusumā	(vv.74-78)
A cakra under Sarvāśāpūrikā	*Presiding Deity Sarvāśāpūrikā, Protectress—Mudrā Drāviṇikā*	(v.73)
A cakra under Tripurā	*Presiding deity Tripureśī, Protectress—Saṁkṣobhiṇī*	(v. 65)
Abodes of Mātṛ-devatās like Bhūmī etc.		(vv.50.59)
Abodes of Siddhis 20 Hastas above the level of the Ground of the Lotus-grove		(vv.48-55)

level. Its extent is four *Nalvas*. There are stair-cases in all the four quarters. Listen to the Devīs stationed there.

58. They are eight : Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Māhendrī, Vārāhī, Cāmuṇḍā and Mahālakṣmī. These have built their abodes here.

59. They are armed with different kinds of weapons. They have different Śaktis as their retinue. Beginning with the East, they have got their abodes built in a circle.

60-63. Then above it and on its exterior, O Pot-born Sage, the space is said to be *Mudrāntaram*. It is twentIy *Hastas* above the level of the previous plot. Its extent is four *Nalvas*. The following *Mudrās* have their abodes made there. They are ten* :—*Saṁkṣobha*, *Drāvaṇa*, *Ākarṣa*, *Vaśya*, *Unmāda*, *Mahāṅkuśa*, *Khecarī*, *Bīja*, *Yoni* and *Trikhaṇḍa*. These *Mudrās* are established in the quarters beginning with the East. They are extremely beautiful in their features. They are restless in their fresh bloom of youth. With their agreeable refulgence they fill the interior of the above. Thus, O tiger among sages, they serve Lalitā Parameśvarī.

64. These three *Antaras* constitute *Cakra* (Wheel) that fascinates the three worlds. Those who are Śaktis among these have been recounted with their names expressed.

65. The presiding deity of these is Tripurā the leading deity of Cakra. The protectress deity of that Cakra is the *Mudrā* of the nature of *Saṁkṣobhaṇa* (Agitation).

66. Above the *Antara* of the *Mudrās* is mentioned the *Antara* of the *Nityā-Kalās*. It is twenty *Hastas* above the level of the previous *Antara*. Its extent is four *Nalvas*. The stair-case and steps are one above the other.

67-68. In that *Nityā Kalāntara*, the deities beginning with *Kāmākarṣaṇikā* have made their abodes all round. They are of the nature of sixteen *Kalās* (digits) of the Moon. With their cool exudations of nectar, they propitiate the quarters all round. Listen attenively to their names from me, O Pot-born Sage.

---

*Although the Mudrās are female deities, they are translated here as if of a masculine gender implying 'the capacity to do the particular job like *saṁkṣobha* 'Agitation' etc. done by that Mudrā viz. *Saṁkṣobhiṇī*, though noted here as *Saṁkṣobha*.

69-73a. The Nityā Kāmākarṣaṇikā, Buddhyākarṣaṇikā, Nityā Rasākarṣaṇikā, Kalā Gandhākarṣaṇikā, Nityā Cittākarṣaṇikā, Kalā Dhairyākarṣaṇikā, Nityā Smṛtyākarṣaṇikā, Kalā Nāmākarṣaṇikā, Nityā Bījākarṣaṇikā, Kalā Arthākarṣaṇikā, Amṛtākarṣaṇī and Kalā Śarīrākarṣaṇī—These are Gupta (invisible) Yoginīs. Tripureśī the ruler of Tripura is Cakriṇī, is also called Sarvāśāpūrikā who is the presiding deity of the Cakra. The protectress in this Cakra is the Mudrā named Drāviṇikā.

73b-76. The plot of abodes above the *Antara* of the Nityākalās is exquisitely beautiful. It is twenty *Hastas* above the level of the previous *Antara*. It extends to four *Nalvas*. It is called *Sarvasaṃkṣobhaṇa*. It has staircase as before. There are eight very powerful Śaktis with their eyes reddened due to inebriation. They are haughty on account of their fresh youthfulness. They serve Parameśvarī.

The eight Śaktīs are—Kusumā, Mekhalā, Madanā, Madanāturā, Rekhā, Veginī, Aṅkuśā and Mālinī.

77-78. They have crores of attendant Śaktis beginning with Anaṅga Śakti. This *Cakra* is called *Sarvasaṁkṣobhaṇa*. The presiding deity thereof should be known as one with the name Sundarī. She is remembered as more concealed (*Guptatarā*). The protectress of that *Cakra* is remembered as the *Mudrā Ākarṣaṇikā*.

79. Twenty *Hastas* above the level of the *Antara* of *Anaṅgaśakti*, O Pot-born Sage, is the *Antara* of *Saṁkṣobhiṇī* and others. It extends to four *Nalvas*. It is the bestower of all good fortune and felicity.

80. Fourteen proud Śaktis, chief of whom is *Sarvasaṁkṣobhiṇī*, live there. Listen to their names from me.

81-85. They are :— *Sarvasaṁkṣobhiṇī*, *Sarvavidrāviṇī*, *Sarvākarṣaṇī*, *Sarvāhlādanī*, *Sarvasammohinī*, *Sarvastambhava*, *Sarvajṛmbhiṇikā*, *Sarvavaśaṁkarī*, *Sarvarañjanā*, *Sarvonmādanī*, *Sarvārthasādhikā*, *Sarvasampattipūriṇī*, *Sarvamantramayī* and *Sarvadvandvakṣayaṁkarī*. These are (collectively known as) *Sampradāyākhyās* residing in the city of Cakriṇī. The Mudrās called *Sarvavaśyās* are considered the protectresses in that *Cakra*. There are crores of Śaktis there proud of being their servants.

86-90. Twenty *Hastas* above the level of the *Antara* of *Saṁkṣobhiṇī* and others, O pot-born sage, is the mansion of *Sarvasiddhipradā* and others. It extends to four *Nalvas* and is called *Viṣṭya* (?) [*Dhiṣṇya* in N. 32-94].

The deities are—*Sarvasiddhipradā*, *Sarva-sampat-pradā*, Goddess *Sarvapriyaṁkarī*, *Sarvamaṅgalakāriṇī*, goddess *Sarvakāma-pradā*, *Sarvaduḥkhavimocanī*, *Sarvamṛtyupraśamini*, *Sarvavighnanivāriṇī* Goddess *Sarvāṅgasundarī* and *Sarvasaubhāgyadāyinī*. These goddesses are raised upwards from amongst the *Kalās*. They are remembered by the names *Yoginīs*.

Śrī should be known as *Cakriṇī* (Presiding deity of the *Cakra*). The *Cakra* is conducive to the achievement of all objects. The *Sarvonmādana* Mudrās are the protectresses of the *Cakra*.

91-96. Twenty *Hastas* above the level of the *Antara* of *Sarvasiddhi* and others, O Pot-born Sage, is the *Antara* of *Sarvajñā* and others. It extends to four *Nalvas*. The *Cakra* is divine and big; it is remembered as *Sarvarakṣākara* (Protective of everyone).

Sarvajñā and others are recounted (below). They are *Sarvajñā*, *Sarvaśakti*, *Sarvaiśvaryapradāyinī*, the goddess *Sarva-jñānamayī*, *Sarvavyādhivināśinī*, *sarvadhārā-svarūpā* *Sarvapāpaharī*, the goddess *Sarvānandamayī*, *Sarvarakṣkā-svarūpiṇī* and *Sarvepsita-pradā*.

These leading Yoginīs are devoid of arrogance. Mālinī is mentioned as the presiding deity of the *Cakra* and the Mudrā is Sarvamahāṅkuśā.

Thus a few Cakras have been described in the mansion of Cintāmaṇi upto the Antara of *Sarvajñā* and others. Listen to the others also, O Sage.

CHAPTER THIRTYSEVEN

Description of other inner Apartments in the Royal Chamber[1]

Hayagrīva said :—

1-2. Twenty *Hastas* above the level of the *Antara* of Sarvajñā and others is the *Antara* of Vaśinī and others. It extends to four *Nalvas*. The stair-case and apartments should be known as before. That *Cakra* is well known by the name *Sarvarogahara* (Destroyer of all diseases).

3-4. Vaśinī and other goddesses are stationed there in due order from the East etc. The first one is the goddess Vaśinī.

---

1. This chapter describes the remaining *Antaras* of other deities and concludes with the poetic description of Lalitā and her consort.

The following are the Antaras in the upward direction. The last one in the last chapter is taken as the base :

Bed or Couch of Śrī-Lalitā—36 Tattvas as stair
Bindu-Pīṭha
(vv.45-67)
Assumes forms of 50 *Pīṭhas*
Antara of Aṅga-devis (denoting parts of Lalitā's body.
(vv.40-44)
The Abode of Ṣoḍaśī : Nityā (Lalitā): *Bindu Cakra.*
Bindu Cakra The Nityā-devis dwell with 15 Īśvaras
Antara of 15 Nityā deities (Lalitā is the 16th)
(vv.31b-39)
Antara of 4 Nāthās—Influence of Nāth Cult and *Gurudom.*
(vv.25-30)
Antara of Samayeśis
Antara of Kāmeśī, Vajreśī, Bhagamālā, Śrīdevī (Lalitā) the 4th Devi (vv.19-24)
Antara of weapons (in person) of Kameśvarī
(vv.10b-18)
N. of the cakra: *serva-roga-hara* *Cakriṇī* (Presiding deity) : *Siddhā, Protectress* : *Khecarī* (v.9); Sarvaiśvaryā (*Ya* etc.) (v. 6); Kaulinī (*Śa* and the rest) (7); Pradhāraṇā (v.5) (*Ta-Varga*), Jayinī (5) (*Pa-Varga*) (v.4) Kāmeśvarī (Goddess of speech accompanied by *Ka-varga*
Medinī (v. 4) (*Ca-Varga*) ; Vimalā (v.5) (*Ṭa-varga*)
Antara of Vaśinī and other goddesses like Kāmeśvarī etc.
(vv.1-10a)
The Antara of sarvajñā as in chapter 36

The goddess of speech named Kāmeśvarī comes thereafter. She is accompanied by *Kavarga* (Gutturals). Modinī the goddess of speech accompanied by *Cavarga* (Palatals), is the third one.

5. Then comes the goddess of speech named Vimalā who is embellished by the Ṭa-varga (cerebrals). The fifth one is the goddess of speech called Pradhāraṇā accompanied by *Ta-varga* (Dentals).

6-7. The sixth one is Jayini invigorated by *Pa-varga* (Labials). In the square of letters beginning with 'YA' is the goddess of speech called Sarvaiśvaryā etc. Kaulini accompani-by the six letters beginning with '*SA*' is considered as the eighth one. All these goddesses are embellished with pearl ornaments. They are engaged in performing Japas.

8. They are considered to be fondled by the spontaneous flow of prose and poetry. They stay there, O Pot-born Sage, delighting and amusing Śri-Devī by means of sweet lyrics and dramas pleasing to the ears.

9-10a. O scorcher of Vātāpi, these deities have been famous by their secret names. The presiding deity of this *Cakra* is glorified by the name Siddhā.

Khecarī is considered as the protectress of this *Cakra*.

10b-11. O Subduer of the Vindhya mountain, Twenty *Hastas* above the level of the *Antara* of Vaśinī is the *Cakra* called *Astra*. Its extent is four *Nalvas*.

12-14. The five arrows of Kāmeśvara are the five goddesses of *Bāṇa* (arrow). The two goads of the primodial man and woman are very brilliant. Then there are two bows, O enemy of the Vindhya mountain. Ṭhese nine weapons are conceived in the nine lotuses. Including the pair of nooses of brilliant lustre there are four weapons, O Pot-born Sage. Four belonging to Kāmeśvarī and four to Śrī Maheśa (i.e. arrow, bow, goad and noose). Put together there are eight blazing and shining weapons.

15. These divine weapons are extremely gratified by the blood of the wicked Dānavas that was drunk by them in the course of the great battle with the Asura Bhaṇḍa. Those divine weapons are active and alert now.

16. Among other weapons there are supplementary weapons of these weapons. Their number runs into crores.

17-18. *Vajra-Śakti* (Thunderbolt—Adamantine lance), *Śataghnī* (a rocket-like missile capable of killing hundreds,* *Bhuśuṇḍi* (A missile perhaps a fire-arm), *Musala* (a mace) *Kṛpāṇa* (a sword), *Paṭṭiśa* (A sharp-edged spear), *Mudgara* (An iron club), *Bhindipāla* (A sling for throwing stone). Thousands and thousands of weapons like these serve with intoxicated excitement the great Śaktis of the eight weapons.

19-21. Twenty *Hastas* above the level of the *Antara* of weapons, O scorcher of Vātāpi, is the abode of the three Samayeśīs. It is considered to extend to four *Nalvas*. There the three deities beginning with Kāmeśi and a fourth one also reside. She alone is the Goddess Lalitā, the mother of the entire universe. Listen to the names of the three goddesses. Kāmeśī is the first. (The other two are) Vajreśī and Bhagamālā. Thousands of Śaktis serve them.

22. All those different kinds of deities remembered as pertaining to all the systems of philosophy serve the great goddesses there beginning wish Kāmeśi.

23-25a. Śrī Devī is the deity that completes the number when these deities as well as the deities named Nityās, Cakriṇīs and the Yoginīs are reckoned. Mother Lalitā who reclines on the lap of Lord Kāmeśvara is the fourth one in the group of Kāmeśī and others. She is the sixteenth among Nityās. She is glorified as the ninth one among Yoginīs and *Cakra* Devīs.

25b-28. O slayer of Ilvala, twenty *Hastas* above the level of the *Antarāla* of the Samayeśīs is the abode called Nāthāntara. It extends to four *Nalvas*. It is embellished with stair-case as before. The great Devīs (Goddesses) there are Nāthās who have founded and popularised the Yogaśāstra. They are the instructors in Mantras for everyone. They are verily the great oceans of all lores.

---

*Or a cylindrical piece of wood studded with iron pikes—MW, p. 1049a.

There are four Yoganāthās for the protection of the worlds. They had been created by lord Kāmeśa. Listen to their names.

29-31a. Mitrau (? two Mitras), Ṣoḍiśa (?) and Carya.* For the sake of protection, O Pot-born Sage, many persons of the nature of *Pādukās* (Sandals) have been created by them. Those are persons with divine knowledge of the lores, groups of human beings, groups of Siddhas, *Suratāpasas* (Celestial ascetics) etc. They have attained Siddhis of *Sālokya* (having the same world as that of the god-head), *Sārūpya* (having the same form) and *Sāyujya* (having complete identity). They are great teachers. Many serve the *Gurus* (preceptors).

31b-35a. Twenty Hastas above the Antara of Nāthas is the excellent abode called *Nityāntara*. It extends to four *Nalvas*. There are fifteen Nityās (eternal goddesses). They are Nityā Kāmeśvarī, Nityā Bhagamālinī, Nityaklinnā, Bheruṇḍā, Vahnivāsinī, Mahāvajreśvarī, Dūtī, Tvaritā, Kulasundarī, Nityā, Nīlapatākā, Vijayā, Sarvamaṅgalā, Jvālāmālinī and Citrā.

35b-39. All these Nityā deities have the form of Goddess. They are extremely powerful and valorous. They have assumed the status of the lunar days beginning with *Prathamā* (the first of those days). They pervade the three worlds. They have the forms of the three units of Time (Past, Present and Future). They are adepts in *Kālagrāsa* (consuming even Kāla i.e. Time or god of Death). At the bidding of Devī (Goddess Lalitā) they stay assuming the forms of hundred (years of) longevity of every one beginning with Brahmā who lives for a very long time.

They are always active and devoid of agony. They are born of the excellent body of Śrī. For the prosperity of all the worlds, they serve Lalitā who is in the form of *Cit*. Fifteen brilliant Īśvara have undergone the status of being their abodes. It is considered that the abode of Ṣoḍaśī (i-e. Lalitā considered as the sixteenth one in the group of Nityās), is the *Binducakra* of special creation.

*N. gives the names as follows :
Mitreśa Uḍḍiśa, Saṣṭhiśa and Caryā.

40-42. Then, O Pot-born Sage, twenty *Hastas* above the *Antara* of the Nityā deities is the *Antara* of the *Aṅga Devis* (Deities of various limbs). It is said that it extends upto four *Nalvas*. The staircase and apartment are as before. O Sage, the Śaktis beginning with *Hṛdaya* Devī (Deity of the heart) are in it. They are mentioned to be six in number viz. *Hṛddevi* *Śirodevī* (Deity of the head), *Śikhādevi* (Deity of the tuft), *Varmadevi* (Deity of the armour), *Dṛṣṭidevi* (Deity of the vision) and *Śastradevi* (Deity of the weapons).

43. They are very close to Lalitā, the consort of Śrīkāmeśvara. All their limbs are full with the freshness of youthful bloom and beauty. They are very attentive. They hold weapons.

44. Haughtily they move about both within the *Bindu-pīṭha* and all round too. They carry out the order of Lalitā. They are the close companions and confidants of the *Vaśīs*.

45-47. Then, ten Hastas above the Antara of the deities of the limbs, is the great *Pīṭha* (Pedestal seat) named *Bindu Nāda*. It extends to eight Nalvas. It resembles the rising sun. This should be known as *Bindupīṭha*, *Mahāpīṭha*, *Śrīpīṭha*, *Vidyā-pīṭha* and *Ānandapīṭha*. It assumes the forms of fifty *Pīṭhas*.

48-52. There the excellent couch of Śrīlalitā Devi is placed. It is pervaded by five Brahmans (i.e. Brahmā, Viṣṇu, Maheśāna, Īśvara and the Supreme Brahman). It is very great and is the cause of the three worlds. It is mentioned that the four *Pādas* (legs) of that couch are ten Hastas high and three Hastas in girth. They are in the forms of Brahmā, Viṣṇu, Maheśāna and Īśvara. They have attained the status of Śaktis too on account of perpetual meditation on Śrī.

One of the legs of the couch resembles the Japākusuma (The China Rose). It should be known that it is of the nature of Brahmā. It is in the South East.* The fourth leg of the couch

*Here there is an omission of the description of two more legs in the South-East and North-West and of the forms of Viṣṇu and Maheśvara.

The omitted lines as ascertained from N are as follows :

The second leg of the couch has the splendour of a big sapphire. It should be known as of the nature of Viṣṇu and it is in the South-West direction.

The third leg of the couch is as spotless as pure crystal. It should be understood to be representative of (lit. of the nature of) Rudra and it is in the North-West direction.

has the splendour of Karṇikāra (the pericarp of a lotus). It should be known that it is of the nature of Īśvara as it is in the North-East.

53. All these have weapons with them. They are adorned with all ornaments. Above and below, they have the forms of pillars. They have personal forms in the middle.

54. They keep their eyes closed in meditation on Śrī. Their limbs are steady without any movement due to meditation on Śrī. Above them, the plank of the couch is Sadāśiva.

55. It has the splendour of a full-blown pomegranate flower. The plank is six *Nalvas* long and four *Nalvas* broad. It is continuously sparkling and refulgent.

56-57. Beginning from the *Antara* of the *Aṅgadevis* and ending with the plank of the couch, O Sage, stair-cases in the form of the Tattvas shine. They are made of Cintāmaṇi stones. They are thirtysix in number.[1] We shall mention the stairs in the ascending order.

58-60. They are :— Earth, water, fire, wind, ether, smell, taste, colour, touch, sound, sexual organ, anus, feet, hands, organ of speech, nose, tongue, skin, eyes, ears, ego, intellect, mind, *prakṛti*, *Puruṣa*, *niyati* (fate, destiny), *Kāla* (Time), *Rāga* (attachment) *Kalā* (Arts), *Vidyā* (lore), Māyā, the pure Vidyā, Īśvara, Śakti, Sadāśivaśakti and Śiva.

61. Thus the rows of stairs numbering thirtysix have been recounted. The entire row of stairs is on the eastern side of the couch.

62-63. Then over the couch is the bed made of the down and feathers of swan. Its height is only one *Hasta*. It extends to four *Nalvas*. There are brilliant pillows, both for the feet as well as for the head. It is further rendered splendid by sixtyfour golden vases and water-jars with pink colour.

64. The sheet spread over it was made of saffron coloured fabric, pure and soft with the lustre of ruby.

---

1. Both Śaivas and Śāktas believe in 36 Tattvas but of these the first 12 are imaginary as S.N. Dasgupta puts it, while the remaining 24 are the same as in Sāṁkhyas. The list of Tattvas is given in 58-60. For tabular systematic presentation *vide* Sir John Woodroffe's *The Garland of Letters* 2nd Edt. pp.252-253.

65-67. It is on this that the primordial Lord Śiva, Kāmeśvara stays (permanently). He sits facing the East. He is endowed with sympathy and mercy. He is very handsome in his romantically loveable dress and guise. He is perpetually sixteen years old. He has the lustre of the disc of the rising sun. He has three eyes and four hands. He is adorned with necklaces, bracelets, coronets, bangles and other ornaments. An exquisite smile spreads entirely over his cheeks like the moon-light. Thus the lord sits there alert and watchful.

68. (Description of Goddess Lalitā).[1]

Goddess Lalitā is seated on his lap. She is reddish saffron in colour like the mid-day sun. She is always sixteen years old. She is proud of her fresh youthfulness.

69. She has the lustre of unpolished ruby stone. The splendour of her nails is like that of sandal paste and lotus. She has redness in the soles of her feet regardless of application of red lac.

70-71. Anklets and other ornaments on her feet produce a charming tinkling sound. The sound of her bangles is very charming. Her shanks (leg from ankle to knee) subdued the pride of excellent quiver of arrows of the god of Love. Her thighs shine like the trunk and the forearms of an elephant or like the stem of the plantain tree in complexion. Her hips and loins are beautified by a red silk cloth very thin and smooth to touch. She is refulgent with well developed hips and buttocks.

72. The knot of her garment comes upto the middle of her thighs. She shines with a girdle set with gems and jewels. Her navel is depressed like a great whirl-pool and the three wrinkled folds spreading over it appear like a river of light and gleam.

73. She has worn a number of pearl necklaces swinging to and fro over her breasts. Her slender waist appears to be breaking due to the weight of her plump breasts.

---

1. The description of goddess Lalitā is certainly romantic. But the words 'Bindu Piṭha', 'The Screen of Mahāmāyā' (e.g. v.93) scarcely veil its spiritual content despite poetic fancy.

74-76. Her hands are as soft as the glossy petals of Śirīṣa flower (Acacia Sirissa). All her four hands were embellished with a number of armlets, bracelets and bangles. The fingers have rings round them. Her beautiful neck which is close by her husband is very beautiful. Her face is circular and lustrous like a mirror with beautiful chin with gentle curves. Her lips are red in colour. The row of her sparkling teeth is neatly set. They shine like the (thirtytwo) lores. They have the refulgence of buds of Kunda flowers (Jasmine). She appears to be radiating (lit. displaying) moon-light through her teeth.

77. She shines with many ornaments set with pearls. Her eyes are as large and long as the inner petal of the Ketaka flower.

78. In her forehead as charming as the crescent moon the forelocks have been neatly arranged. Her ears are adorned with different kinds of ornaments and ear-rings of ruby.

79. The betel-leaf preparation that she chews is always rendered fragrant by camphor and musk. Her face is as sweet and charming as the moon in the autumn.

80. Her beautiful coronet is well set with the fine pieces of Cintāmaṇi stone. She shines with her third eye in the forehead sparkling like a gemset Tilaka mark.

81. Her tresses are dark and thick-set like the dense darkness. She shines with the mark of saffron applied in the middle of her head like a line.

82. The crescent moon shines like a diadem. Her eyes move to and fro due to inebriation. She possesses all romantic dress and make-up exciting love. She is embellished with all ornaments.

83. She is the mother of the entire world. She increases bliss perpetually. She is the source of origin of Brahmā, Viṣṇu, Giriśa, Īśa and Sadāśiva.

84. She delights exeryone with the stream of sympathy exuding from benign side-glance. Thus that holy goddess Lalitāmbikā, the destroyer of sin, appears replendent.

85. People know that the benefit of worship of other deities is the opportunity to worship her. Hence, the benefit of her worship is the opportunity to worship her.

86. How can I then describe Goddess Lalitā adequately. Even in the course of a thousand crores of years, a fraction of it cannot be described.

87. She who is tc be described is in the form which is beyond (the ken of) speech. How can (my) words have access to her? (She is that ultimate reality) from where words recede without reaching her along with the mind.

88. Of what avail is profuse utterance? Listen to this fact. This is not being spoken by me out of partiality, love or delusion.

89-92. O ascetic, let the branches of the Kalpa tree be pens. Let the seven oceans be ink-pots. Let the Earth which extends to fifty crores of Yojanas become the paper. Let the time for writing be more than a *Parārdha* (1 followed by 17 zeroes) of years. Let the people in the world write each of them having a crore of hands. O Pot-born Sage even if all the speakers be as eloquent as Bṛhaspati, it is impossible to adequately describe a thousandth part of the lustre of a toe-nail of the lotus-like foot of Śrīdevī. Or (it is enough to say) that all activities will be in vain in the matter of eulogising her.

93. All round the *Bindupīṭha* a handsome and symmetrical curtain hangs down. It is the *Mahāmāyājavanikā* (screen of Mahāmāyā) and is dark in colour.

94-95. The numerous ornaments and embellishments obtaining there are the rarest ones. Desirous of describing them my power of speech is struck down (stifled) at the throat itself due to shame. Above the goddess about forty Hastas from the ground level, a chandelier and canopy are kept suspended. They are rare in all the three worlds.

96. She alone knows everything regarding the good features obtaining there. Her exalted grandeur and felicity is far beyond even our comprehension. By whom can it be described?

97. Thus for the sake of slaying Bhaṇḍa, the great Daitya, Lalitāmbikā has manifested herself from the *Cidanala*. (the fire of knowledge and consciousness). She has entirely burned all Dānavas.

98. Presiding over Śrīnagara which had been built by celestial artisans and craftsman and which has sixteen holy establishments, she protects the Universe continuously.

99. There are other Śrīpuras also in this manner. In the arrangement there is no difference among them. The difference is only in the name.

100. Those who recount the story of Śrīpura beginning with the garden of many trees attain the greatest goal.

101. The men too who listen to it, who ask about it, who search for it and who hold the book thereof attain the greatest goal.

102. Those devotees who get a replica of Śrīpura, made through craftsmen, with the different parts of the same duly represented and build a huge temple of Śrīdevī, do attain the greatest goal.

CHAPTER THIRTYEIGHT

Procedure of Practising the Royal mantra

Agastya said :

1. The great narrative such as the great manifestation (of the goddess), the slaying of Bhaṇḍāsura and the stay at Śrīnagara of the goddess have been heard.

2. Now, I wish to hear the means of practising her Mantra and the characteristics of her Mantras. Please recount all this.

Hayagrīva said :—

3. The verbal product or the word is greater than all other objects. Of all words and utterances, O sage, the collection of the Vedic hymns is the greatest.[1]

---

1. VV. 3-10 give a gradation of Mantras in importance and decide that Lopāmudrā Mantra i.e. the mantra beginning with *Ha* and the Kāmarāja Mantra that is the mantra beginning with *Ka*—are the most efficacious. Shri-

4. Of all the hymns in the Vedas, the Vedic Mantras (spells and secret formulae) are greater than the rest. The Mantras pertaining to Viṣṇu are greater than all other Vedic Mantras.

5. The Mantras pertaining to Durgā are greater than those (Viṣṇu Mantras), O sage in regard to vigour and efficacy. O sage, the Mantras pertaining to Gaṇapati are greater than those (of Durgā).

6. The Mantras of the Sun-god are greater than the previous ones and those of Śiva are still greater than these. The Mantras of Lakṣmī are more powerful than those (of Śiva) and the Mantras of Sarasvatī are more excellent than those (of Lakṣmī).

Alawani the local Tāntrika whom I used to consult on such matters, told me that "*Ha Sa Ka La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ*" is Lopāmudrā mantra. And "*Ka E Ī La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ*" is the *Kādi* or Kāmaraja Mantra. When I inquired about the meaning of these disconnected syllables, he refused to disclose to an uninitiated person like me. But I found Lakṣmīdhara saying the same about *Kādi mantra* in his commentary on *Saundarya Laharī* verse 32, the verse may be translated as follows :

"The letters (or Mantras) indicated by

I Śiva (*Ka*), Śakti (*E*) Kāma and Kṣiti (*La*).

II by Ravi (*Ha*), Candra (*Sa*), Smara (*Ka*) Haṁsa (*Ha*), and Śakra (*La*).

III by Parā (*Sa*), Māra (*Ka*), Hari (*La*) when joined at the end of each Pāda with the particle *Hrīṁ*, O divine mother. They form the limbs of certain aspects of Thine".

So the *Mantra* is deduced as follows :

I *Ka E I La Hrīṁ*/

II *Ha Sa Ka Ha La Hrīṁ*/

III *Sa Ka La Hrīṁ*/

This mantra of 15 syllables is the keystone of this cult. This is the *Kādi Vidyā*. Kaivalyāśrama interprets this very verse as *Hādi Vidyā* as follows :

I *Ha Sa Ka La Hrīṁ*

II *Ha Sa Ka Ha La Hrīṁ*

III *Sa Ka La Hrīṁ.*

The only difference between *Kādi* and *Hādi* mantras is only of three syllables viz. *Ka, E, I.* These are known as 'Male seeds' and these are used for the I Pāda in *Hādi Vidyā* (*Saundarya Lahari* Verse 33).

The symbols used in vv.12-14 to express the "seeds" of the Mantra are different than those given in *Saundarya Laharī.*

7. The Mantras of Girijā (Pārvatī) are greater than those (of Sarasvatī). The Mantras of various kinds handed down by sacred tradition (*Āmnāya*) are greater than those (of Pārvatī). Of all traditional Mantras, the Vārāha Manus (Mantras pertaining to goddess Vārāhī) are more excellent than the above.

8. The excellent Mantras of Śyāmā (Rājaśyāmalā or Mātaṅginī) are more splendid than the rest. O slayer of Ilvala. The Mantras of Lalitā of ten different types are greater than they.

9. Among (those ten), O suppressor of the Vindhya Mountain, two leading Mantras are more efficacious. They are well known as Lopāmudrā and Kāmarāja.

10. That (Mantra) which begins with '*Ha*' is Lopāmudrā. That which begins with '*Ka*' is Kāmarāja. The great Īśvara, Kāmarāja is expressed by Haṁsa and other words.

11. Goddess Śrī Lalitāmbikā is expressed by the words *Smara* etc. The difference between *Hādi* (beginning with *Ha* and *Kādi* (beginning with *Ka*) Mantras is caused by three Varṇas (letters). Of these two, the Kāmarāja Mantra is the bestower of Siddhis on those who are devout.

12-14. The leading Mantra of Haṁsa etc. (i.e. of Maheśvara) is expressed by three sets of five (*Pañcatrika*) namely [I set] by Śiva, Śakti, Kāma, Kṣiti (Earth) and Māyā. [II set] by Haṁsa (Maheśvara or swan), Bhṛgu, Kāma, Śaśimaulī (Moon-crested Śiva) and Śakra. [III set] by Bhuvaneśa (the lord of the universe), Candra (the Moon), God of love, Kṣiti and Hṛllekhā (line of the heart). The leading Mantra of Kāma etc. (i.e. Śrī Lalitāmbikā), having Smara as the source of origin is expressed in the mouth of Śrī.

15. Those highly fortunate ones who worship* (with) Pañcatrika Mahā-Vidyā (the Mantra expressed by three sets of five i.e. 15 letters) which describes Lalitāmbā will have siddhi everywhere.

16. After receiving from the great good preceptor the Mantra sanctified and consecrated by Tripañcārṇa (Three × five

*v.l. *Japanti* (N) 'perform the Japa of'

letters = Fifteen letters), the learned devotee should practise it very well in the manner expressed below.[1]

17-18. I shall mention it in due order. O sage, listen attentively. The devotee should get up early in the morning and think about of having in his head a brilliant lotus having the splendour of a thousand petals, fine filaments and good pericarp. He should meditate upon his noble and exalted preceptor who is kindly disposed and merciful, as stationed in that lotus.

19-20. Thereafter, he should go out and carry out routine cleaning activities. After returning, he should anoint his body with scented oil. He should take bath in hot and pure water and apply unguents and perfumes over his body.

Water is sacred and pure by nature. What then when it gets into contact with fire and is heated.

Hence, one should take bath in hot water. If that is not available, any available water may be used.

21. He should then wear clean clothes red or brown in colour. He should then perform *Ācamana* (ceremonious sipping of water). With great purity (in mind and body) the learned devotee should mentally meditate upon the great Ambikā (Mother-goddess).

22. He should put sacred marks on his forehead in the manner to which he is accustomed, viz. *Ūrddhva Puṇḍra* (in the shape of capital U), *Pañcavardhana* (in the shape of the leaf of castor oil plant) *Tripuṇḍra* (three parallel and horizontal lines) or *Agastyapatra*—shaped (like the leaf of Agasti Grandiflora). Pure in soul (mind) he should perform *Sandhyā Vandana* in a secluded spot.

23. He should offer *Arghya* (water-oblation) along with Darbha grass. raw rice, flower and sandal paste in a vessel of the shape of the leaf of an Aśvattha (Ficus Regligiosa) tree.

24-25. Since she too is a deity deserving *Arghyas*, he should offer three *Arghyas* to Lalitā. In accordance with his ability he should perform (for propitiating her) the *Tarpaṇa* rites to goddess Lalitā with the Mūla-Mantra at the beginning, and later to the Devas, the sages and the manes in accordance

1. VV.17-32 describe the procedure of *Sādhanā* for getting "mastery" over the Lalitā mantra.

with the injunctions. He should then worship the Sun god as well as the Goddess as stationed in the disc of the Sun.

26a. Silently and pure in heart, he should enter the sacrificial chamber.

26b-28a. He should apply over his body excellent camphor, musk, sandal paste and other ungunents. He should adorn his limbs with ornaments. He should dress himself beautifully and lovably. He should embellish his hair with fragrant flower garlands. In the matter of ornaments (there are no strict rules to be followed) he can have ornaments in accordance with his wealth or he can have ornaments in *Saṅkalpa* (imagination).

28b. He should then perform the *Nyāsa* rites (Assignment of the parts of the bodies to various deities) mentioned subsequently in the section on worship. He should perform rites in due order. He should be seated on a smooth and soft seat. He should then meditate on the great Śrīnagara.

29-31. He should meditate on the divine Śrīnagara beginning with the park of different kinds of trees and ending with Lalitā. He should be pure within and without. Unembarrassed and undismayed, he should perform worship along the path (procedure) mentioned in the *Pūjā Khaṇḍa* (the Section on worship). He should take up rosary rendered fragrant by means of camphor and musk. Seated facing the north or the east, he should perform Japa of the goddess seated on the throne. If the devotee performs the Japa three million six hundred thousand times, the Vidyā would reveal herself into him gladly.

32. Homa should be one-tenth (of Japa), i. e. three hundred and sixty thousand. The *Tarpaṇa* shall be one-tenth (of the *Homa*) i.e., thirtysix thousand. The feeding of the Brāhmaṇas is expressed as one-tenth of the same, i.e. three thousand six hundred.

33. After having achieved the mastery over the Mantra, the devotee should continue Japa for other purposes desired by him.[1] By performing Japas, a hundred thousand times,

1. VV. 33-62 described the "fruits" or powers one achieves after performing specific quantity of *Japa* of mantra.

he can control all human beings.

34. By performing Japas two hundred thousand times, he can fascinate and win over women. By performing Japas three hundred thousand times, he can control all beings and win them over.

35. When the completed Japas come to four hundred thousand times, the daughters of serpents become excited in love for him. When the Japas reach five hundred thousand times, the women of Pātāla become excited for him.

36. The entire group of beautiful women of the *Bhūloka* (Earth) shall be won over by performing Japa six hundred thousand times. The fawn-eyed beauties of the *Svargaloka* (Heaven) become excited by seven hundred thousand (Japa).

37. All those who are born of the race of Devas can be won over and subdued by means of eight hundred thousand Japas. One shall win over all gods by means of nine hundred thousand Japas*

38. One can win over and subdue Brahmā, Viṣṇu and Maheśvara by means of one million one hundred thousand Japas. One can achieve the eight Siddhis (Super-human powers) by means of one million two hundred thousand Japas.

39. It was through this Mantra that Indra, achieved Indrahood, Viṣṇu his Viṣṇuhood, Śiva his status as Śiva.

40. Indu (the Moon-god) achieved his moonhood by means of this, Bhānu (The Sun-god) achieved his solar status through this. Understand that the different refulgent mystic powers of all Devas have been acquired by this prominent Mantra.

41. The person who performs Japa of this Mantra shall be rid of all sins. He shall have the most handsome features in all the three worlds. He can enchant and fascinate even the god of love.

42. He shall be endowed with all Siddhis. He shall

---

*Veṅkṭ. ed. deletes the line :

daśa-lakṣeṇa Śakrādidikpālān vaśamānayet/

He can control the guardians of quarters like Indra by one million Japa.

be omniscient and shall be worshipped by all. Merely by his sight he can fill the inner (heart ?) of all others.

43. He shall be equal to Vācaspati (Preceptor of Devas) in eloquent speech. In glory and magnificence, he shall be equal to the wind-god. In steadiness and firmness, he will be like the Himalaya mountain.

44. In loftiness he will be equal to Meru. In depth and majesty he shall be like a great ocean. Within a trice he can cause excitement in villages, rural settlements, cities, etc. by his personality.

45-46. By slightly bending his eye-brows, he can stun the evil-minded ones, cause yawning them, dispel them, enchant them and even kill them. He will possess the punitive powers got by black magic.

47. His speech is sweet like the current of Gaṅgā. O Pot-born sage, there is nothing unknown to him among the scriptures.

48. He is competent to expound and refute all systems of Philosophy. He knows the entire range of Tattvas. He becomes omniscient.

49. His heart is soft and tender with kindness towards all creatures. The three worlds are incapable of being an object of his fiery rage.

50-53. At his sight, fawn-eyed ladies become excited and experience the following—the knot of their garments round the waist becomes untied or loosened ; their girdles slip down. On account of cluster of drops of sweet, they appear to be adorned with pearls; on account of excessive passion their eyes rove; rows and rows of their bangles set with jewels slip off from their lotus-like hands ; they become motionless due to the stiffness of their thighs; due to bashfulness their faces are bent down; their *pudenda muliebra* exude liquid secretions, hairs on the body standing on their ends serve the purpose of ornaments. By the activities of the god of love, they appear to have completely changed forms.

54. Clusters of flames of excessive passion make them blaze as it were. They appear to be burned by showers of fiery arrows of the god of love.

55. They are afflicted by anxiety; they seem to suffer on account of the fever of love; they are dried up due to bashfulness.

56-57. They have forsaken (the sense of dignity of their) family caste, (ethical) conduct of life, shyness, retinue, fear of the world, fear of kinsmen and fear from the other world too, and they earnestly request him in their heart of hearts. Those beautiful ladies rush a him wherever he stays in the forest, in the city, or in the temple or in other place.

58. Just as a drop of water when blown about, moves up and down on a lotus leaf, so also the minds of beautiful ladies become restless on seeing him.

59.* (Partially defective text). He is humble and modest. Driving away the rude and impolite persons is the greatest achievement. Rows and rows of all lores serve him.

60. When Trilokī Lalanā (the three worlds in the form of a woman) shines with the discs of the moon and sun as her two breasts, begging to love him at his very sight, then, O ascetic, what need be said about other women more wretched and pitiable ?

61. There is the holy proclamation of his fame and glory in all cities, streets, quadrangles and in parks perpetually. It acts as the heavenly tree (kalpaka tree yielding everything that we wish for).

62. At his very sight the signs of sinners perish. Only his good qualities are proclaimed everywhere by leading poets.

63. Those who meditate on the great goddess (*Mahādevi*) by means of different letters, weapons, different vehicles and ornaments attain the respective super-human powers (Siddhis)

---

*The Veṅkaṭeśvara Press Text reads :

Vinītānavanītānāṁ vidrāvaṇamahāphalam/

The text is defective—*vinītā* should be emended as *Vanitā*.

N. (Nirnaya Sagar) text reads :

Vanitānavanītānāṁ vidrāvaṇa-mahānalam/

'He is the veritable huge fire who melts the butter in the form of ladies. (He is so exceedingly seductive).

relevent to them (i.e. the letters used in Japa. The form of goddess meditated upon etc.).

64. The first part of the Mantra has the fine white lustre of the jasmine and the Moon. That should be thought and pondered over at the root of *Ahaścakra*, (Wheel of the day)*. It has blazing flames.

65. The second part of the Mantra is like the glow-worm. It should be observed in the *Ahaścakra* as one with shining flames till the tip of the hair (on the head)**

66. The third part that dispels all sins should be observed in the follow of the two-petalled lotus placed inside the lotus of Bāla and others.***

67. For the sake of salvation, Ambikā with white complexion and feature like the Moon-light should be meditated upon.[1]

In the rites for winning over and subduing others (the goddess should be meditated upon as having the red lustre of the dusk.

68. For the acquisition of all sorts of wealth, the goddess with dark complexion is thought of.

For making others silent and dumb, the blue-complexioned goddess is meditated upon. In the rites for making others benumbed, stiff and paralyzed, the yellow-complexioned goddess is meditated upon.

---

*The text reads '*ahaścakre*'. It should be emended as '*ā-hṛccakram*' upto the plexus—yogic *cakra*—at the heart'.

Nirṇayasāgara text confirms this emendation.

**The text is corrupt. It should be as in the Nirṇayasāgara text : *vibhāvanīyo hṛccakra āphālāntaṁ jvalacchikhaḥ*.

'It should be observed at the yogic plexus in the heart (lustrous) like a fire blazing with flames'.

***The Veṅkaṭeśvara Press text reads:

bālādipadmastha

The Nirṇayasāgara text gives a better reading :

Lalāṭa-paṭṭastha

'That which is at the fore-head'

The yogic plexus is of two petals.

1. VV. 67-71 Various Dhyānas of Lalitā for different objectives or fruits.

69. For the acquisition of power of composing poems, Lalitāmbikā with white complexion, free from impurities and sparkling like crystal, should be meditated upon.

For the acquisition of wealth, Lalitāmbika with golden complexion is contemplated.

70. Those who meditate upon her as a great mass of splendour refulgent like a ruby-lamp from the *Mūlādhāracakra* to the *Brahmarandhra* (the aperture on the crown of the head) shall achieve all siddhis (Super-natural powers).

71. Thus, O Pot-born sage, those who observe and meditate upon Śrīdevī by means of various types of Dhyānas obtain great glory and wealth. This is attained only by good people, never by bad people.

72. Only, they, by whom severe penance has been practised, do perform meditation. He who meditates has no subsequent birth. He who is not Śaṅkara himself, never gains Mantra Vidyā of Lalitā Parameśvarī).

73. If this Mantra is possessed by anyone in a family, the members of his family shall be gratified and liberated. There is no doubt about it.

74. This is decided in all the scriptures, that this lore about the goddess is concealed and hidden. Her Mantra is the greatest of all secrets.

The Vedas and the scriptures eulogise Laliteśvarī.

75. She alone is the supreme Ātman. She alone is the greatest destination. She alone is the greatest holy place of pilgrimage. She alone is the great fruit and result.

76. Sages sing about her who gives five types of Siddhis. Sanaka and others meditate on her. The excellent gods beginning with Brahmā, worship her.

77-79. She is not attained by any of the following types of people—persons of despicable conduct, accused ones, men of crooked minds, who are against Devas, those who indulge in futile arguments, those whose intellect wanders in vain, the spoiled ones, those who have no good habits, those who live upon the leavings of others, those who have been dropped down from their families, cruel ones, those who hate systems of philosophy and cults of religion, persons of sinful practice, those who censure good conduct and custom, haughty fellows, those

who speak arrogantly, hypocrites and those with excessive pride. To people like these, men as well as Devas, she is inaccessible.

80. It has already been said, O Pot-born sage, that she is worthy of being worshipped by Devas.

It is for the purpose of slaying Bhaṇḍāsura that she manifested herself from *Cidagni* (the fire of knowledge and consciousness).

81. The form of Mahā-Tripurasundarī is of extensive splendour. Laliteśvarī was eulogised by Brahmā as Kāmākṣī.

82. The goddess is designated Lalitā (the coaxed deity) as she was caressed by the mind of god Śiva while he was meditating upon Lalitāmbikā with utmost devotion.

83. Whatever exploits she did, have been recounted. In another Section I shall mention the injunctions regarding the mode of worship as mentioned in scriptures. I shall mention her miraculous elegance and charm.

CHAPTER THIRTYNINE

Glory of the Goddess Kāmākṣī[1]

Agastya said :—

1. "We honour and meditate about that great splendour which is without beginning and end, is unmanifest (yet) the prime cause of all manifested things and which is the sole essence of Bliss and knowledge.

1. The goddess Kāmākṣī glorified here is different from the famous Kāmākṣī near Gauhati in Assam. That goddess represents the generative organ of Satī, Śiva's first wife, which fell down as Śiva was carrying her dead body. Kāmākṣī in this chapter is the famous goddess of Kāñcī near Madras. As *Kā* (goddess Sarasvatī) and Mā (goddess Lakṣmī) were produced from her eyes (*Akṣī*) she is called Kāmākṣī (vv.67-74). She is Tripura Sundarī the Primordial Goddess who manifested there at Kāñcī due to the Penance of god Brahmā was installed on *Kāmakoṣṭha*.

The whole chapter is in a way a *Kṣetra-Māhātmya* of Kāñcī as to how, why and where great god Brahmā, Viṣṇu, Śiva settled at Kāñcī and participated in the celebration of the marriage ceremony of Kāmākṣī etc.

2. O Hayagrīva of excessive intelligence, O greatest one conversant with Vedas and Vedāntas, this highly meritorious and excellent narratative of Lalitā has been heard by me.

3. It has been mentioned by you that Tripurā, the greatest deity is worthy of being worshipped by all. Her four arms are equipped with noose, goad, bow and arrows.

4. Her Mantra* also has been mentioned. So also the *Śrī Cakra* which has nine outer coverings and the mystic circles as its ornaments. (You have mentioned that) Īśānī is the presiding deity of Śrīpura.

5. In this city of Kāñcī which is sacred and which is an ornament of the entire sphere of Earth, there shines the blessed and illustrious deity well known by the name Kāmākṣī. Who is she?

6. She has only two arms. Her slim creeper-like body shines magnificently and gracefully in every respect. Her beauty is something never seen before. She is the greatest deity in the form of great refulgence.

Sūta said :—

7. "On being addressed thus by Agastya, the noble-hearted Hayagrīva became delighted. In honour of that refulgence, he closed his eyes and meditated on that brilliance. After meditating upon and bowing down (to that refulgence), he spoke to Agastya:—"

Haygriva said :—

8-14. "I shall explain to you a great secret, O husband of Lopāmudrā, listen. The first one who is subtler than the subtlest is the greatest *Cit* (consciousness). She is the primordial cause. She is also called as cause of dissolution too, by means of her own form**, by persons who ponder about the reality of principles.

Thereafter, the second deity (called *Śuddha-parā*) manifested herself. She is the purest and greatest deity. She is endowed

---

*N. reads *Yantra* and is a better reading with reference to *Śrī-yantra*.

***Trayīprokta-Svarūpā* 'Whose form is described in the three Vedas N.

with two arms. By her right hand she shows the *Yogamudrā* (Mystical gesture) and there is a book in her left hand. Her body has the lustre of snow, jasmine, moon and the pearl. (This deity is called *Śuddhaparā*).

The third one is Parāparā (greater than the greatest). She (Her lustre) is on a par with ten thousand rising Suns. She is bedecked in all ornaments. In her right hand she holds lotus. She has kept her left hand on the left thigh. A crown as well as the crescent moon is the ornament on her head.

Afterwards that Tripurā became manifested with four arms. She is "Parā Aruṇā". In her hands she gracefully holds noose, goad, sugarcane and five arrows.

She is Lalitā. She alone has manifested herself as Kāmākṣī in Kāñcī. Sarasvatī, Ramā and Gaurī worship that primordial deity alone.

15-18. The two cities Kāśī and Kāñcī are the two eyes of God Maheśa. It is well known holy shrine of Viṣṇu causing the presence of Śiva too. It was at the shrine of Kāñcī that formerly, Brahmā, the grandfather of all worlds performed an austere and difficult penance for the sake of having a visit of Śrīdevī. He was engrossed in meditation of the union of souls, O sage, and was performing holy rites. Lakṣmī, the deity greater than the greatest, with a lotus in her hand appeared before him. She was in the lotus seat and was accompanied by Viṣṇu, the conqueror.

19. She was dressed in all lovable and graceful garments and adorned by all ornaments. She was well-known as *Siṁhāsaneśvarī* (the ruling goddess of the throne).

20. She had a wonderfully exquisite beauty. She was the greatest deity in the form of a grêat splendour. She was renowned as Ādilakṣmī (Primordial Lakṣmī). She was stationed in the heart of everyone.

21. They call her Tripurā herself, the mother of Brahmā, Viṣṇu and Īśa. She was famous by the name Kāmākṣī. On seeing her, he eulogised her with full devotion.

Brahmā prayed :

22. "Be victorious, O goddess, O mother of the Universe,

Be victorious, O Tripura-Sundarī, O sister of Śrīnātha, be victorious. O Śrī auspicious to all.

23. Be victorious, O mass of glory and mercifulness. Be victorious, O heroine of sentiment of Love. Be victorious, O goddess of devotees with many Siddhis. Be victorious, O goddess saluted by leading Yogins.

24. Be victorious, be victorious, O mother of the Universe, O goddess of eternal form. Be victorious, be victorious, O goddess, the bestower of happiness to all the people who praise and extol. Be victorious, O goddess worthy of being glorified by the Himālaya Mountain. Be victorious, O beautiful, consort of Śaṅkara in the from of Kāmeśvara.

25. Repeated obeisance to that goddess who frequently carries out creation, sustenance, annihilation, concealment and blessing of worlds simply by her volition.

26. By means of very sharp arrows and missiles, she annihilates now all those sinful people who create confusion and chaos in the discipline of castes and stages of life. Obeisance, obeisance to that goddess.

27. Obeisance obeisance to that goddess who is self-comprehensible and not known even to Yogins through Āgamas, through Vedas or through other scriptural texts.

28. Obeisance, obeisance to that goddess who is extolled and glorified as the supreme Brahman by the leading Sages, by those conversant with Principles, by the secret Āmnāyas (Sacred literature) and by the Vedāntas (Upaniṣads).

29. Obeisance, obeisance to that goddess who is not perceived by anyone though she abides in the heart itself of everyone, and who has the form of the subtle and perfect knowledge.

30. Obeisance, obeisance to that goddess on whom Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva meditate and in whom they are solely engaged.

31. Obeisance, obeisance to that goddess who is the deity of imperial prosperity. Indra and others are the devotees of that goddess and they abide by her behest.

32. Obeisance, obeisance to that goddess (about whom it is said) that the Vedas constitute her vital airs, that the five

elements are her glances and that the entire Universe consisting of mobile and immobile beings is her smile.

33. Obeisance, Obeisance to that goddess at whose bidding the thousand-hooded leading serpent (Śeṣa) supports the Earth, the base of all people.

34. Obeisance, Obeisance to that goddess who is the embodiment of knowledge and power and at whose bidding the fire-god blazes, the Sun-god shines and scorches and the wind-god blows.

35. Sages say that the twenty-five Tattvas and the five sheaths (coverings) of Māyā are identical with her. Obeisance, Obeisance to that goddess.

36-37. Obeisance, Obeisanee to that goddess (about whom it is said) that Śiva, Śakti, Īśvara, Sadāśiva of pure consciousness are her different outward manifestations. Similarly, the preccptor, Mantra, deity and the fivefold vital airs are her diffusions. Obeisance, Obeisance to that goddess who shines in the form of *Cit* (consciousness).

38. She is the inner-most soul of all souls. She is Bliss incarnate. She is remembered as Śrīvidyā. Obeisance, Obeisance to that goddess.

39. Obeisance, Obeisance to that goddess (about whom it is said that) the learned men know that all *Darśanas* (Systemes of philosophy) are her limbs. She has the forms of different religious observances.

40. Obeisance, Obeisance to that goddess who shines in all worlds in the forms of mystic jewel, Mantra and medicine and whose form is the instruction in the Tattvas.

41. Obeisance, Obeisance to that goddess who shines in the form of different objects whether space, time or other ordinary objects in the manner in which they exist.

42. Obeisance, Obeisance to that goddess who is antagonistic to the Daityas (?), who habitually possesses all auspicious qualities and who is called *Viśvottīrṇā* (one who is transcendental to the Universe)".

43. After eulogising Mahādevī thus, Brahmā the grand father of all worlds bowed to her again and again and suddenly sought refuge in her.

44. On seeing Brahmā bowing down then, that goddess became pleased. She the bestower of boons on all the worlds commanded him saying "Choose your boon".

Brahmā said :

45. "There is no doubt in this that I am blessed and gratified by your vision due to my devotion. Yet I pray for something with a desire for getting a blessing unto the world.

46. In this world which is the sphere of holy rites and devout services, the people are mostly deluded. Kindly be present here always in order to bless them".

47. Saying "So be it" she fulfilled that desire of Brahmā. Thereafter, Brahmā allotted to her a place of residence.

48. After bowing down to the lotus-eyed Acyuta, the brother of Śrīdevī, he earnestly pleaded for his prepetual residence at Kāñcī.

49. Thereupon, Janārdana said to him, "I shall do so". Then the creator of the Universe who was satisfied said to Maheśvarī once again:—

50-51. "Due to your love, let Śiva too be present here itself". Thereupon the great Īśāna, Kāmeśvara, lord of all lores, lord of all embodied beings, Mahādeva, the hero of the sentiment of love manifested himself on the right side of Śrī Tripurā.

52. Thereupon, from the benign glance of the eye in the forehead of Śrī Kāmākṣī, a certain young girl manifested herself. She was excessively refulgent and white in complexion.

53-57. She possessed all the requisite dress and make-up of romantic life of love. She was a treasure-house (mine) of great beauty. Eagerly and respectfully and in the company of Brahmā, the lotus-eyed lord performed the marriage of the primordial male and female. The Devas beginning with Indra, the deities beginning with Vasus and Rudras, Sages beginning with Mārkaṇḍeya, Vasiṣṭha and others, the leading Yogins beginning with Sanaka, the celestial sages beginning with Nārada, the living liberated souls as Vāmadeva, Śuka and others, Yakṣas, Kinnaras, Gandharvas, Siddhas, Vidyādharas and Serpents, Mahāśāstā, the leader of Gaṇas, Durgā and other mothers—all these deities and others seated in aerial

chariots and excellent seats bowed down to Parameśvarī with palms joined in reverence.

58-60. A wonderful city was mentally created by god Brahmā in the middle of which was the splendid and beautiful temple of Parameśānī accompanied by Vāsudeva, the brother (of the goddess). Maheśvara came there. While lord Maheśvara married Gaurī near the sacred fire, the divine Dundubhis were sounded and showers of flowers fell.

61. Who is competent enough to describe the auspicious celebration of marriage of the (divine) couple, the presiding deities of the worlds, even if he (the describer) has a thousand tongues?

62. To the North-West of the temple of the primordial Śrī is the extensive excellent abode of Maheśa. It had been built by Parameṣṭhin.

63. To the South-East of the abode of Śrī is the wonderful temple of Viṣṇu. Thus those three deities are always present there.

64. After circumambulating those great deities the couple, Brahmā and Viṣṇu reached the *Sambhāvanāgāra* (the hall of Reception).

65. After coming there they joyously accorded welcome duly to the members of the assembly by reciting the Vedic Mantras.

66. The primordial Ādilakṣmī, Śrī Parameśvarī, in front of all, glanced at Brahmā with her right eye and at Hari with her left eye.

67. It was at that time that goddess of speech named '*Kā*' and Kamalā (Goddess of Wealth) named '*Mā*' —both of them like encased masses of splendour manifested themselves.

68. Both of them (Brahmā and Viṣṇu) stood there bending down their heads to Śrīdevatā, with palms joined in reverence. They said "Be victorious, O Kāmākṣī O Kāmākṣī" and bowed down to her.

69-72. The rivers Gaṅgā and Yamunā came there for serving her in their embodied form. The three and a half crores of presiding deities of holy spots came there for the purpose of serving Tripurāmbā. Holding the *Cāmaras* with both

hands Bhāratī (Goddess of speech) and Śrī (Goddess of wealth), fanned with them and served Śrī Devī in a befitting manner. On seeing the two deities Bhāratī and Śrī born of the eyes of Ādiśrī, the two deities with their creeper-like hands adorned with ornaments studded with invaluable gems and jewels and fitted with tinkling bells. All the assembled folk were particularly struck with wonder. Ever since then Kalyāṇī (goddess Tripurā) got the name Kāmākṣī. Merely by repeating this, Śrī Devī bestows welfare.

73-74. The three syllables *Kā-Mā-Kṣī* are the causes of all auspiciousness. Thereafter, the goddess of the Universe directed Sarasvatī thus—"O deity who have mastered the Vedas and Vedāṅgas, be present in Brahmā perpetually.

Even as Devas stood watching, goddess Sarasvatī entrusted the *Cāmaras* in the hands of Gaṅgā and entered the mouth of Brahmā.

75-78. On being directed by the delighted Mahālakṣmī (i.e. Tripurā), Indirā (goddess of wealth) obeyed her behest by means of her head and joyously went over to Viṣṇu's chest for the sake of stay worthy of her.

With great devotion the couple Ramā and Viṣṇu bowed down to Tripurasundarī and requested her once again for the status of being the 'Protective' deity *Āvaraṇa Devatā*.

Saying 'So be it' Tripurasundarī granted the boon to both of them. Then Padmā and Acyuta obtained the status of protective deities.

The charming Reflection of Mahāgaurī came there and placed Padmā and Acyuta to the north of his own *pīṭha* (pedestal). He himself stood to the right (to the South). He said to Mahāgaurī "Assume another form".*

79. He had the same shape and size as those of Mahāgaurī with a shining divine body. He had a pair of feet shining brilliantly like the full moon with all its beauty.

*Description of the reflection of the goddess. He (it) had all the characterisic features of the goddess. 'It' is translated as 'he' as the SK word is in the Masculine gender.

80. The bangles and anklets went on tinkling as though a partridge* had been made the pedestal (?) His charmingly beautiful girdle set with jewels shone as brilliantly as lightning and tinkled sweetly.

81. The pair of his arms shone with gem-set bangles and armlets. His excellent waistband was set with pearls, Lapis Lazuli and ruby.

82. He shone with the waist refulgent with the three *Valīs* (folds of skin on the stomach regarded as mark of beauty). He was adorned with a navel that appeared splendid like the whirlpool in the river Gaṅgā.

83. The breasts (in the reflection) were brilliantly adorned and beautified by means of sandal paste, camphor and saffron. The jacket worn over the breasts was exquisitely embellished with pearl ornaments.

84. A good chain hung suspended from his waist just for the purpose of diversion. He was adorned with rings set with pieces of ruby.

85. In his right hand there was a lotus resting within and he looked elegant, refulgent and charming thereby. A divine garland along with a number of ornaments shone there extending upto the forepart of the foot.

86. The cluster of rays from gems and jewels of brilliant ornaments brightened the faces of quarters. He was rendered splendid by means of gems round his neck fitted to fine heated gold.

87. His neck had the red colour due to the rays of gems and jewels in the *Māṅgalya Sūtra* (Holy thread indicating conjugal bliss). He was adorned with large ear-rings made of rubies to embellish the ears.

88. He had lovely lips which were like tender sprouts and which had the beauty of the China rose and coral. He appeared splendid with a row of teeth having the lustre of the pomegranate fruit.

******Tittirīkṛta* in our text. But *Piñjarī-kṛta* "made good-coloured" in N. is better.**

89. He had pure and tender cheeks glittering with gentle smiles. He was very charming in his nose-ring of matchless beauty and exalted splendour.

90. He had a lifted up nose of blameless beauty with the sparkling splendour of the flower of sesamum indicum. His eyes had the sweetness and beauty of the blue lotus about to bloom.

91. The lovely and graceful eyebrows shone like the flowery bow (of Kāma). His forehead could be compared to the crescent Moon. His face had the sweetness and charm of the full Moon.

92 He was shining gorgeously with the sacred mark (on the forehead) made of musk richly endowed with agreeably intense fragrance. In his lotus-like face with graceful forelocks it appeared as though the inebriated swarms of bees hovered round it.

93-94a. The tied up braid of hair had in it garlands of Pārijāta flowers. The head was beautified by a crown abundantly inlaid with gems and jewels. He was the abode of every aspect of beauty, the very storehouse of splendour of grace and charm.

94b-96. Śiva, Viṣṇu and the great personages present there realized the identity of reflection as well as that of the goddess. In front of all the Devas who were looking up to her as their support, Maheśānī who could freely do as she pleased, entered the reflection. On seeing her who created reflection and stayed within it after entering it, Brahmā bowed down to her once again and requested thus :—

97. "O Tripurasundarī of great power, the perfect supreme spirit well known by the name Śrī Kāmākṣī, obeisance to you day by day. I am submitting something to you now. Kindly listen to it.

98. For the prosperity of worlds and the opportunity for heaven-dwellers to serve you, O Śrī Devī of perpetual bliss and felicity, the marriage of both viz. Mahāgaurī and Maheśa should be celebrated every year here itself.

99. Let the foolish and confounded people of this Earth,

O great goddess, attain the greatest goal by seeing her and bowing to her devoutly".

100. The greatest goddess replied thereto by the ethereal voice 'So be it'. She permitted all of them to return to their respective abodes.

101. Remembering again and again this wonderful nature and activity of the goddess, they all bowed down to her and went from there in the manner they had come.

102. Along with Mukunda and Śiva, the delighted grandfather of the world i.e. Brahmā installed her in the temple Śrīmandira fully equipped with the Mantras. After propitiating her through the Vedic Mantras, he bowed down to her with all the eight limbs touching the ground.

103-109. Then by the ethereal voice the goddess addressed thus to Brahmā :—

"With great concentration, O Brahmā of a steadfast mind instal Viṣṇu and Śiva in their respective abodes and serve and worship them there every year. Serve also the Kāmagiri-pīṭha (the pedestal of Kāmagiri) which has manifested itself here, which is accompanied by Śrīśa (Viṣṇu), Mitra (the sun-god), Īśa (Śiva) and Ambā (Mother) and which is present in the middle of Śrīpura itself. It is accompanied by Lakṣmī on the left side and served by Viṣṇu elsewhere (i.e. on the right-side), which has the form and features of *Cit* (consciousness) and *Ānanda* (Bliss), which is the presiding deity of all pīṭhas and which duly held an unmanifest and invisible (physical) body.* On an auspicious day with good constellation, for the prosperity of the worlds, you do worship it with refulgent and invincible (?) petal buds and pieces of diamonds and gems, O Brahmā, duly and joyously. You should make the entire mystical diagram too.** Thus you protect your world".

*N reads *Sarvādyam ārādhaya yathāvidhi* 'Propitiate according to due procedure the invisible form which is Primordial of all.'

**N. shows that some lines are omitted after V.108. The translation of omitted lines is as follows :—"On a day with an auspicious constellation (*Nakṣatra*) people will worship by means of plantains and coconuts. Hence, for the increase in prosperity and felicity of the people ... (Read verse 109 in our text).

110. On being told thus, lord Brahmā did so. He kept the goddess and her utterance in his heart (i.e. remembered them devoutly). Then he went to his abode.

111. Thus, O Pot-born Sage, the wonderful activity of Kāmākṣī has been factually recounted unto you. Consider her as Mahālakṣmī herself.

112. There is no doubt about this that worldly pleasures and salvation are within the reach of that person who always listens to this and who recites this with great purity.

113-114. He shall become equal to Bṛhaspati in intellect. He shall be the lord of all learning.

The glorious primordial lord Nārāyaṇa who is kind to his devotees was propitiated by me formerly by means of penance for a long time. Out of compassion he granted me, his son, the liberation of *Sārūpya* (having the same form as the lord). He then taught me the greatness of Mahātripurasundarī.

115. It is on account of this that I know something and I shall say and not otherwise. I shall mention the secret Mantra. Listen to it with great concentration and mental purity.

116. Neither Brahmā nor Viṣṇu nor Rudra knows this. These three are deluded by Māyā of the Goddess. Even the fourth lord Īśvara, Sadāśiva does not know it. How can the ordinary deities know about it?

117. It is due to her blessing that Sadāśiva who is the immanent soul of every one and who is the embodiment of existence, knowledge and bliss, is able to do, not to do or to alter anything.

118. Maheśvara who always considered thus—"I am that alone" but deluded by her Māyā became helpless and assumed the form of Śava*

119. Really it is she who alone is the cause of origin and dissolution of all these deities. But there is a particular thing, a special feature here. There is an element worthy of being mentioned. Listen to it.

---

*Śiva devoid of Śakti (symbolised by-*i*-in Śiva) is no better than *Śava* (a dead body). Such is the greatness and power of Śakti.

120. The fourth one Īśvara is the lord of the three (deities) beginning with Brahmā. Sadāśiva is the primordial maker of all the four.

121. This secret has been mentioned. Her wonderful conduct of life has been recounted. I shall say something more. Listen with great attention.

CHAPTER FORTY

Greatness of Kāmākṣī[1]

Agastya said :

1. What are the different sportive and gracious activities of Mahātripura-sundarī who is installed on the pedestal of Kāmakoṣṭha and who is well-renowned as Kāmākṣī ?

2. That goddess Mahātripura-sundarī who is Maheśvarī herself is well known as Śrīkāmākṣī. She is stationed in the terrestrial sphere. What are the activities of this goddess ? O most eloquent one, recount to me her divine life."

---

1. This chapter gives the following stories about the greatness of Kāmākṣī.

(i) Pārvatī sportingly closes the eyes of Śiva and commits the sin of dislocating the religious life of the world. She is made to atone for it by penance on the Kampā. Śiva, in his loneliness—under Ekāmra tree performs Penance at Kāñci. Due to Kāmākṣī's blessings to both, they are united forever (vv.19-45).

(ii) Quarrel between Brahmā and Viṣṇu about Personal Superiority—Siva's appearance as column of fire—Brahmadeva's arrogance to Śiva for which Bhairava plucks Brahmā's head—Bhairava relieved of his Sin of Brahmahatyā through Kāmākṣī's grace (vv.46-86)

(iii) Birth of Sons to Daśaratha, King of Ayodhyā (vv.87-137)

This story has no basis in Vālmīki Rāmāyaṇa; the first two stories have some basis in other Purāṇas, but here (as expected) our author changed them to glorify Kāmākṣī

Hayagrīva said :

3. "Although she is stationed here (on the earth) O Pot-born Sage, she abides in the heart of everyone. She bestows the fruit of acts on all embodied beings in accordance with their different activities.

4. Whatever happens in the world is the result of her activities. One may think something, but she disposes of it freely in accordance with her will.

5-7. The Śaktis beginning with Tripurā are her own incarnations. She herself was Mahālakṣmī. She created three eggs formerly. Those eggs were the abode of the three great Devas as well as the three Śaktis. From one egg were born Ambikā and Puruṣottama; from another egg were born Śrī (goddess of wealth) and Viriñca (Brahmā) and from the other the third, were born the goddess of speech and Śiva.

Maheśvarī united (in marriage) Indirā (the goddess of wealth) with Mukunda (Puruṣottama). She joined Parameśāna with Pārvatī and Pitāmaha with Sarasvatī.

8. She employed Brahmā in the task of creating the worlds, Vāsudeva in the task of sustaining and the three-eyed lord (Śiva) in the task of annihilation.

9. All these stay in Brahmaloka, Vaikuṇṭha and Kailāsa (respectively) always meditating on Mahālakṣmī, the bestower of welfare.

10. Once goddess Pārvatī was sporting about on the splendid peak of the Kailāsa. She then closed the two eyes of Maheśa.

11. Since the Sun and the Moon were his two eyes, the whole of the three worlds became enveloped in darkness. It was devoid of light all round.

12. Then the people in all the worlds abandoned the rites pertaining to the Devas and the manes. They were confused as to what they should do. They could not comprehend anything.

13. On seeing it, lord Rudra spoke to Pārvatī thus :— "Sin has been committed by you, O gentle lady, by closing my eyes.

14. The sages have abandoned their penances. The followers of the Vedic injunctions have dropped their Sandhyā rites (Vedic prayers and rituals). O Ambikā, all the Vedic rites have been ruined by you.

15. Hence, for the expiation of the sin, perform the difficult task of penance. Go to Kāśī and perform holy rites and observances there for some time.

16. Go to Kāñcīpura afterwards. There you will see Kāmākṣī. Propitiate this eternal deity Śivā who destroys all sins.

17. Keep the Holy basil Tulasī plant in front of you, perform penance on the banks of Kampā".

After having directed her thus, Mahādeva vanished there itself.

18-19. Īśānī who wished to follow the instructions of her lord, acted accordingly. By the penance of long duration, she became afflicted but her heart did not turn towards anything else. Kāmākṣī manifested herself in front of Śivā and spoke these words :—

"Dear child, O lady of good holy rites, I have become sufficiently pleased with your severe austerities"

20-23. Afterwards Pārvatī opened her eyes and saw the goddess Ambikā stationed in front of herself. She had the refulgence to ten thousand rising suns. She was bedecked in all types of ornaments such as crown, necklace, armlets, bangles and other types of jewellery. Her hands shone with noose, goad, sugarcane bow and the five arrows. The crescent moon shining on the top of her crown served as the ornament. It was she who engaged Brahmā, Hara, Rudra, Īśa and Sadāśiva in their positions. They call her *Saguṇa Brahman*. She is designated as the highest goal. She was the creator of two Universes.

24-27a. On seeing the great imperial Divinity, she became highly delighted. Hairs stood on their ends all over her body. On account of pleasure her eyes beamed. Along with her friends such as Caṇḍikā, Maṅgalā and others, she suddenly circumambulated her and fell (at her feet) with eight limbs (touching the ground). With the palms joined in reverence,

she bowed down once again to the goddess who was identical with herself. Mahātripurasundarī looked at her kindly and lovingly and after embracing her with both of her arms, said to her thus :

27b-30. "Dear one, obtain Rudra as your husband as desired by you mentally. For the sake of defending everything in the world follow my instructions. Where is the difference between you and me? Undoubtedly you are I myself. What sin can there be in your case, O lady of great felicity? Indeed you are the destroyer of sins. Leading Yogins consider you alone as the deity, in the form of Brahman. O dear one, this is but a sport, a great fascination unto the entire world".

As the great Empress said thus, Sarvamaṅgalā bowed down to her. By looking at her she attained great pleasure.

31. Even as Pārvatī was eulogising her, the other deity entered the heart of the delighted deity (Pārvatī) O great sage.

32. She was struck with wonder and pondered over the incident again and again—"Is this a dream that has been seen by me? Or is it a misconception and illusion?"

33. After pondering thus she glanced all round. Thereupon, she saw her smiling friends Jayā and Vijayā. As they bowed down to her she became delighted and said to them.

34. "O dear ones, where had you been so long? Did you see Kāmākṣī seen by me?"

35. On hearing her words their eyes beamed with ecstatic delight. After placing the flowers intended for worship in front of her, they said :—

36. "It is true that the great goddess has been seen now by both of us. It is neither a dream nor an illusion. She directly went into your heart".

After saying this, both of them bowed down humbly and sat beside her.

37. At the root of the sole mango tree, the lord (Śiva) who was in agony due to separation from Bhavānī, controlled his sense-organs and meditated on Kāmākṣī for the sake of acquiring Gaurī.

38. The great presiding deity Śrīvidyā was present there also. Delighted very much she kindly spoke to Śiva who was steadily meditating on her :—

39-41. "Stop your meditation, O destroyer of arrogance of the god of Love. At my behest, accept once again the God of love who too abides by my directions. Stay here perpetually on my *Pīṭha* named *Ekāmra*, O deity of holy rites, by coming to my vicinity voluntarily for pleasing me. Do bless Gaurī who resides on the banks of the river Kampā. Eschew two-fold distress that arising from your Yogic activities (i.e. penance etc.) as well as that arising from her *Viyoga* (separation)".

After saying this the great goddess Ramā vanished there in his heart.

42-45. Śiva, the intellgent one, immediately got up after getting her blessing. Śiva who was attended upon by all Devas became delighted in his mind. He boldly got up suddenly. He meditated upon Mahātripurasundarī from whom the two-fold world consisting of the mobile and immobile beings rises up and in whom it merges. He accepted Śivā who was adorning the river Kampā and whose mind is filled with sympathy. He accepted Śivā in accordance with the (religious) injunctions regarding marriage alliance. He took her with him, rode on his bull and went to the peak of Kailāsa.

46. Listen to another thing, O Pot-born Sage of great intellect. O sinless one, I shall tell you the power of the primordial Lakṣmī.

47-48. The three deities went to the assembly of Brahmā and sat there. The guardians of the quarters, all Suras, Yogins beginning with Sanaka, the celestial sages beginning with Nārada, Vasiṣṭha and other ascetics—all these gathered together there. Both Brahmā and Śiva had five faces. Hence they could not differentiate them.

49-51. They asked one another—"Who is Brahmā? Who is Śaṅkara ?" Even as they were discussing among themselves, Śiva vanished immediately.

Then an argument rose between the five-faced Brahmā and dark-coloured Viṣṇu—"O ignorant one, you are born

from the lotus that came out of my navel. Hence, you are my son". I am Brahmā the maker of creation" (said Brahmā). "There is similarity in name. You two—you and Rudra—are my sons since I am the creator".

52. Thus both of them were deluded by Māyā. Between them appeared Maheśvara in the form of a great column of fire as though to demonstrate his greatness to them as Brahmā.

53-54. After realising that it was Maheśāna, Viṣṇu remained silent. But the five-faced Brahmā stood there showing disregard to him. Over Brahmā's heads there was a wheel of brilliant splendour.

In the middle of that circle the lord Śiva manifested himself along with Umā. Brahmā looked up once again and spoke these words disparagingly.

55-56. On hearing those words, the destroyer of the Tripuras became enraged. He glanced at Viṣṇu too like this angrily and emotionally. From them both was born Bhairava endued with anger. With his nail he picked off one of the heads of Brahmā. All the persons there shouted and shrieked "Alas ! and ran away.

57. The skull of Brahmā stuck to the nail of Bhairava who tried to shake it off again and again but it did not fall off.

58. In order to get rid of that sin of Brahmin-slaughter, he wandered over the whole of the Earth visiting all holy spots and the great rivers, like Gaṅgā etc.

59. Kapālī (one holding the skull i.e. Bhairava) was not released from that sin of Brahmin-slaughter. His very face indicated his despondent state. He appeared dejected and devoid of splendour. After a long time he reached Kāñcī where Brahmā had stayed before.

60-63. There he begged for alms every day and served the great goddess Śrī. He took bath every day in the *Pañcatīrtha* (Holy waters of that name) that had all the characteristics of a sacred place. Bilvala (? Bhairava) stayed there for some time as though utterly confused. On account of his stay in the holy place viz. Kāñcī he gradually became pure in heart and got rid of all agony. He mentally meditated

on Śrīdevī who was served by Lakṣmī on the north and Vāsudeva on the South. He came to the Śrikāmakoṣṭha and stood in front of it. Practising self-control he meditated upon the feet of Ādilakṣmī.

64. Checking the movement of vital airs within, Acaleśvara (i.e. Lord Bhairava who did not move) remained motionless like a lamp in a place where no wind blows and like a sea with no ripples on it.

65-66. Bhairava who was unrestricted in his activities performed an unbroken series of meditations—unbroken as like the continuous flow of oil—on the lord of the daughter of the mountain and Śrī (the greatest goddess). Neither Brahmā nor Viṣṇū, nor Kapila the great Siddha, nor Sanaka and others, nor the sages like Śuka and others were competent to perform such a deep, concentrated meditation.

67. On account of the sacred feelings regarding Śrī and Yogic practice, Śiva attained identity with Śrī. Thereupon, goddess Śrī Devī was delighted. In the middle of the night she stood before him surrounded by a halo of brilliant refulgence. She who was identical with speech (i.e. goddess of speech) spoke these words—

68-69. "O Śrikaṇṭha, the destroyer of all sins, what is the sin unto you? You are identical with my form, what about difference in body? This is the delusion of the whole world. By tomorrow you will be instantaneously liberated from the sin of (Brāhmaṇa slaughter). After saying this, Mahāsiṁhāsaneśvarī (Goddess of the great throne) vanished there.

70-71. Bhairava became delighted in his mind. He considered himself blessed due to the vision of Śrī. He spent the remaining part of the night by engaging himself solely on meditation on Śrī. Early in the morning he took his bath in the Pañcamahātīrtha and performed Sandhyā rites. Thereafter, he repeatedly shook hand (in order to remove) the skull sticking to it.

72-74. Even then, it did not drop down. Hence, he became very much despaired. "Was that a dream? or (the deceptive) Māyā? Or was it a hallucination? Thinking thus repeatedly Īśa became utterly perplexed in his mind due to

grief. Thereafter, he controlled his grief. Śiva, the leader of courageous persons, bowed down to the dais of the holy basil plant and worshipped it. He stood before it with all the sense organs perfectly under control. Then once again he entered the state of ecstatic trance.

75-79. When a Yāma (3 hours) passed by, the goddess again appeared before him. "O Śambhu, stop your meditation. Dip yourself here in this excellent lake". After commanding thus she vanished. He became worried "Is this too a Māyā (delusion) Or is this a dream? What should be done by me? Previously this had been mentioned by the Supreme goddess Śrī Devī." By tomorrow you will be instantaneously liberated from the sin of Brahmahatyā". A period of three hours has elapsed in the course of this day. Such being the case, everything is false". Thus the lord became agitated with more worries. At that time a roaring sound was produced by the ethereal voice—"Dip yourself in the water". On hearing this, Śaṅkara got rid of his suspicions and came to a decisive conclusion. He dipped himself in the lake but got up in Gaṅgā.

80-82. On seeing Kāśī there, he began to think "What is this?" He stood thus silently for a *Muhūrta* (short period) with the skull still sticking to his finger-nail.

On seeing that the sun had sufficiently risen up to scorch everyone's forehead, Śiva of great self control and having the crescent moon (over his forehead) entered the city for the sake of alms.

Wandering along the main street, he went to a few houses. Then he saw in front of him a certain woman having the same form and features as those of Śrī Devatā of Kāñcī.

83. She gave him alms in the form of a refulgent mass of splendour and immediately vanished. Instantaneously that Kapāla (skull) of Brahmā dropped down from the tip of his nail.

84. On seeing that wonderfully excellent act of Kāmākṣī, the lotus-like face of Śiva became delighted. He honoured it very much.

85. He thought that the city in front of him was the city of Kāñcī that the holy river in front of him was the great river Kampā and the deity was Kāmākṣī herself.

86. Thus, due to the power of the goddess, Hara was liberated from his difficulty. Regaining normalcy he went to his own abode, praising the greatest Śrī.

87. I shall recount another gracious activity of great potentiality of Śrīmahādevī. Listen, O Pot-born Sage. To those who listen to it, it always yields whatever is desired.

88. There was a glorious king named Daśaratha ruling over Ayodhyā. For a long time, he had no issue and he was grief-stricken.

89. The intelligent king, very pure in conduct, secretly called his priest Vasiṣṭha who was conversant with the subject matter of all Śāstras (scriptures) and said—

90. "O glorious one, I have spent a long time but I have not obtained a single son. My agony due to (yearning) for a son increases continuously. What shall I do whereby I will get a child? Please tell it to me."

Vasiṣṭha said:—

91-95. "O great king of Manu's race, I shall tell you a secret—Ayodhyā, Mathurā, Māyā, Kāśī, Kāñcī and Avantikā—these are mentioned as highly meritorious (cities). They are the most excellent ones among the excellent cities. Men in Ayodhyā worship Mahātripurasundarī, the presiding deity, merely by her presence. There is no other great goddess equal to or similar to her. It is this Śrīdevatā, O king, that all others, Brahmā, Viṣṇu, Maheśa etc. along with their women-folk always worship with clusters of coconuts, jack fruits, plantains and plenty of excellent articles such as honey, ghee, sugar and varieties of milk puddings. One should worship Tripurāmbikā with all these articles and other special varieties for readily prepared things. She alone will grant ere long all that we desire".

96. The king duly honoured his preceptor who told him thus. For the sake of obtaining a bosom-born son, the king duly presented to his preceptor various articles of gifts that he desired and sent him back.

97. Thereafter, the leading king endowed with great devotion worshipped Lalitā Parameśvarī in the manner mentioned by his preceptor.

98. * (Defective Text) Thus he performed the worship every day with delighted mind and having appropriate contacts, he ruled over Ayodhyā which had become the abode of the deity.

99-100. When the midnight hour had passed, the lamps continued to burn quietly. Due to sleep he was a bit lethargic. Goddess Tripurāmbikā appeared in front of him in a romantically exquisite dress and make-up. She held the noose, goad, bow and arrows in her four hands. She was embellished in all ornaments. Standing there she gently spoke these words to the son of Indumatī, Daśaratha.

Devī's Speech :

101. O glorious and sinless Daśaratha, you are destined to have sons. There are certain sinful activities performed by you before, such as breach of faith, treachery etc.

102. For the purpose of subduing such sinful activities, go to the excellent city of Kāñcīpura. After taking your bath in the Kampā, see me the sanctifying (goddess installed there).

103-104. In the middle of the city of Kāñcīpura you will see Kāmakoṣṭha in the middle of the ethereal cavity. It is the destroyer of sins with seven cavities in the form of doorways. It indicates the (attainment of) Empire. It bestows the achievement of the three aims in the life of men (i.e. virtue, wealth and love). I am sitting there facing the East. I am Mahāsaneśvarī (the great goddess of the throne).

105. I am in the form of Mahālakṣmī with only two arms. I hold a lotus (in the hand). I am Cakreśvarī, the great queen, invisible to ordinary persons with the gross (ordinary physical) eyes.

106-109. To my right is seated Mahāgaurī born of my eyes. She is the utmost limit of the essence of beauty. She is bedecked in all ornaments. She has been allotted residence

---

*N correctly reads :
Ayodhyā-devatā-dhāmni Śiṣye tatraiva saṅgataḥ
'He slept in the shrine of the goddess of Ayodhyā.'

there by me. She has two arms and she holds a lotus (in the hand). She is stationed there in the form of Mahālakṣmī or in the form of a Kṛtyā (female deity presiding over magical rites). She is born of a part of mine. If a person sees her from the pedestal to the crown, all his great sins perish. What then is the case of *Upapātaka* (minor sin)? Bad inclinations, bad intellect, a series of arguments with evil motives, an ugly untidy physical form, all feelings and atheism—all these perish or disappear.

110. Perform great *Pūjā* unto me with sugar, honey, ghee, milk puddings, different kinds of edibles and foodstuffs and articles having six tastes.

111. I shall be delighted and shall fulfil your boon".

After advising him thus the Empress of divine physical form vanished.

112-113. The king got up suddenly. He thought with surprise—"What is this?". He wakened queen Kausalyā who too had witnessed some auspicious characteristics and eagerly told her details of his nocturnal vision. On hearing it, the queen became contented.

114. Early in the morning the delighted king set out for Kāñcīpura along with his wife, ministers and armies and reached it.

115-122. He took his bath in the river Kampā and visited the sanctifying goddess. Thereafter, the king took his bath in the Pañcatīrtha along with queen Kausalyā. Accompanied by his wife, he pleased the residents of that holy spot and sacred shrine by means of cows, lands, clothes, gold and other articles of gifts. They (in their turn) praised his devotion. With great devotion the excellent king entered the precincts of the temple. With great humility, he circumambulated three times. Thereafter, along with queen Kausalyā, he came to *Sannidhi* (the front portion of the idol) and observed Mahātripurasundarī whose abode was Kāmakoṣṭha, who is the mother of the Trimūrtis (Brahmā, Viṣṇu and Śiva) and who is present there in the form of *Śrīcakra*. Along with his wife the devout king bowed down and prostrated with the eight limbs (touching the ground). In his own city, there was a temple of Tripurā former-

ly built by Ikṣvāku and set apart by Durvāsas along with his disciples for the purpose of worship. It had the full complement of men and women servants and various kinds of festivities and celebrations with hoisting of flags and erection of special abodes. There he had carried out the highly rich worship himself as instructed by his preceptor. At that time in the course of a dream at night, in his own city, he saw a mast of splendour in a particular form. The excellent king saw the very same thing in the *Sannidhi* (Sanctum Sanctorum) of the goddess and meditated upon it.

123. After meditating for a long time, the great king offered the deity many excellent garments and divine abodes. Thereafter, he eulogised her.

The Prayer

124. "O goddess appearing splendid and beautiful on account of the great ornaments handing down upto the toe of the feet ! O goddess having lotus-like feet rendered beautiful by the rays and lustre of gems and jewels fitted on to the anklets !

O goddess having lovely and delicate golden girdle glittering above yellow robes, (O goddess) whose creeper-like arms are beautified by means of armlets, bracelets and bangles.

125. O goddess with the Puṇḍra variety of sugar-cane shining as bow in the delicately soft and tender left hand, with the gem-set ring and flowery arrows beautifying the right hand.

O goddess having white garlands and necklaces lying gracefully over the curves of breasts, O goddess whose body is rendered beautiful with the arms shining brilliantly due to the noose, goad and ornaments of armlets.

126. O goddess who had conquered the beauty and splendour of the disc of the autumnal moon by the splendour of your face, whose cheeks have been adorned by the sparkling rays of gems in the earrings; O goddess who hold a lotus with an excellent fibrous stalk in the left hand, O Maheśi (great goddess) with side-glances exuding a stream of kindness.

127. O goddess with conch-like neck sparkling with necklaces set with rubies and other jewels, O goddess having forelocks brightly illuminated by the crescent moon stationed on the forehead, O goddess having sparkling smiles and beautiful nose, O goddess who had conquered the petals of the blue lotus by the brightness of the eyes.

128. O goddess with excellent creeper-like eyebrows, beautiful face and remarkably fine forehead, O goddess who are like a female swan having its abode in the lotus of the Mānasa lake of leading Yogins, O goddess having a large golden crown inlaid with gems and jewels, O goddess who are beautiful in every limb and who are worthy of being saluted by all leading gods.

129. O goddess who are the bestower of boons in accordance with the desires of the devotee, whose mind melts with compassion, who are proud(?) of her imperial assets, O goddess of the mystic wheel, O goddess whose lotus-like feet are served by Indra and other Devas, O great goddess of the throne, be manifest to me".

130. After eulogising thus with devotion that king came out and visited Mahāgaurī seated in her right side.

131-133. He prostrated before her like a straight staff on the ground. He eulogised her also and offered various kinds of valuable robes and very costly ornaments. Then he circumambulated her along with his wife and came out. He then performed the great *Pūjā* in accordance with the injunctions of his preceptor. Meditating on her alone, he stayed there for seven days.

134. On the eighth day he bowed down to the goddess with devotion. He mentally prayed thus—"O mother, grant me what I have desired".

135. Kāmākṣī who was very much delighted, spoke through the ethereal voice :—"O king, four sons will be born to you. They will be my own parts".

136-137. On hearing this utterance, the face of the son of Indumatī beamed with pleasure. Without having anyone else as his refuge, he prostrated before Śrī with eight limbs (touching the ground). He took leave of the great Mother

goddess mentally. Then he went to the city of Ayodhyā along with his wife and ministers.

138. Kāmākṣī has such potentiality. She desires the welfare of all the worlds. She fulfils completely the desires of all her devotees.

139. Many have duly and devoutly worshipped Kāmākṣī the greatest deity in the worlds and have attained all their desires.

140. Even today, the devotees do obtain the benefit, O sage, of the benign glance of Kāmākṣī. Many will be like that (in days to come).

141. Who is competent to extol the greatness of this deity Śrīdevī? Neither I nor Śambhu, nor Brahmā nor Viṣṇu. What then about others?

142. Thus the brilliant conduct (and kindly deposition) of Kāmākṣī has been recounted to you to a certain extent. It is remembered as destructive of sins of those who listen to and read this.

CHAPTER FORTYON E

Propitiation of Goddess Kāmākṣī

Agastya said :

1-2. "Of what type is her *Yantra* (Mystical diagram and tailisman)? Of what nature is the excellent Mantra? Of what type is the disciple? O Hayagrīva, you are omniscient. You are the great Puruṣa (Viṣṇu) himself. O holy lord, with a kind and benevolent look towards me, do explain all these things."

Hayagrīva said :

3-6 "*Śrī Cakra*[1] alone is her *Mantra* (Yantra). She is Tripurāmbikā and she is Mahālakṣmī herself. Formerly, the Cakra was seen coming out of Ātman throbbing and sparkling. It expanded and increased in luminosity. Indeed the greatness of this wheel (circle) cannot be (fully) comprehended.

The fact is *Śrīcakra* is Mahālakṣmī herself. It was by worshipping it that the lotus-eyed Mahāviṣṇu attained the form of Kāmasammohinī (Enchantress of even god of Love), fascinating the worlds. After worshipping it, Īśāna became the lord of all lores. By propitiating it particularly Brahmā became the progenitor of the Cosmic Egg. It is by means of its worship that the God of Love became the enchanter of even the sages.

7-10. The *Cakra*[2] should be made of gold or silver etc. The devotee should place it in front of Śrī Devī and worship it with sweet scents repeating the sixteen-syallabled Mantra. Every day the devotee should wear auspicious dress and equipments. He should worship the goddess with thousands of sacred Tulasī leaves repeating the *Mūlamantra*. He must meditate upon Śrīdevī. He should propitiate Mahālakṣmī by means of splendid food offering such as honey, ghee, sugar, milk puddings and other blameless articles as well as black gram cakes of pleasing nature. The intelligent devotee should thus propitiate Mahālakṣmī in three Maṇḍalas (zones). Parameśvarī immediately appears before him.

---

1. The present chapter deals with the propitiation of Kāmākṣi. For this, worship of *Śrī-Cakra* is essential. As *Saundarya-laharī* verse 11 describes, Śrī Cakra has the following diagrammatic formation :

"The abode of nine angles—four of Śiva and five of Śakti—together with eight petals, sixteen leaves, three roundings and three walls; enlarges itself into one of fortyfour angles" (See the enclosed figure on p. 1365). VV.3-6 describe the importance of *Śrī Cakra*.

2. VV.7-13 describe the procedure of worshipping *Śrī-Cakra* and its efficacy.

11-12. The delighted goddess will fulfil whatever he desires mentally. If a person worships with white flowers in the manner mentioned before, Bhāratī (goddess of speech) will dance on his tongue perpetually. If a person worships the *Cakra* with pink flowers in the manner mentioned before, he can control a king with imperial powers, as though he was a mere slave.

13. If a person worships with splendid yellow flowers as before Śrī (Goddess of Wealth) herself will certainly stay on his chest permanently.

14. One shall not worship Śiva with foulsmelling or odourless flowers even if they have good colours. One shall worship Śiva with only sweet-smelling flowers and blossoms.

15. Kāmākṣī alone is Mahālakṣmī. The *Cakra* is *Śrīcakra* itself[1]. This *Śrīvidyā* is the greatest Vidyā (i.e. Mantra). The *Nāyikā* (heroine) is (the wife of the preceptor) (?)

16-17. The leading Mantra of this deity, O ascetic, is Śrīvidyā alone. At the end of the Mantra ending with the world Kāmarāja, join *Śrībījā*. This sixteen-syllabled Vidyā is glorified as *Śrīvidyā*.

Thus a great secret has been recounted. It must be guarded carefully and strenuously.

18. This Vidyā is the Śakti of all the three *Mūrtis*. This Vidyā is in the very form of the vital airs of all *Mantras*.

19. If this is learned and understood hereditarily, this Vidyā liberates one from bondage. If it is remembered, it destroys sins, old age and death.

20. If it is worshipped, it destroys misery, misfortune, sickness and poverty. If eulogised, it suppresses multitudes of

---

1. VV.15-17 describe the importance of Śrī-Vidyā. It consists of 16 syllabled Mantra—the mantra of 15 syllables given in note of chapter 39 and the syllable *Śrīṁ*=the Mantra of 16 syllables. The importance of this mantra is not still appreciated by the educated elite even in India.

obstacles. If it is meditated upon, it bestows the achievement of all objects.

21. If a person is conversant with the principles of particular *Mudrās*[1] (Mystic gestures) and if he has destroyed his sins by means of the spiritual worship of the Supreme Goddess (Parameśānī), he shall attain the desired benefit.

22. A man strictly observing the vow of celibacy, should worship with white flowers the deity clad in white garments and present in the centre of a white abode.

23. The *Naivedyas* (food offerings) should also be white such as curds, milk, cooked rice etc. The devotee should worship the Highest Deity (Parameśvarī) with imaginary white articles as well. While meditating, he should imagine that he is worshipping with white flowers etc.

24. With pure mind the devotee should worship the sixteen-syllabled[2] Mantra with the Tryakṣarī Bījas (i.e. the three syllables forming the seed).

25-27. The syllables constituting the Mantras shall be repeated in the usual order as well as in the reverse order. He shall meditate on Śrīdevī in the form of a lamp in front of the lord. O ascetic, the Japa shall be mental, Upāṁśu (in whisper) or *Nigada* (clear loud utterance). It shall be accompanied by *Śrīdevinyāsa* (the fingers etc. to be placed in a particular form). An idol of Srīdevī also should be made. By repeating the Mantra one hundred thousand times, the devotee is liberated from great sins.

28. If he repeats the Mantra two hundred thousand times, the greatest Kāla destroys the sins of the *Sādhaka* (Aspirant devotee) committed in the course of seven births.

29. By repeating the *Mantra* three hundred thousand times the devotee is liberated from the sins of a thousand births. There is no doubt about this, O sage, that he becomes exceedingly pure. In that order if he repeats the Mantra one million

1. Mudrā is the name of a particular position or intertwining of fingers. The various Mudrās for Lalitā-worship are given in the next chapter.

2. VV.24-29 describe the procedure of Japa of the 16 Syllabled Mantra and its efficacy.

and six hundred thousand times, he shall attain proximity of Devī.

30. The *Puraścaraṇa*[1] (Repetition of the name of deity accompanied with Homa etc.) is mentioned as follows. The Pūjā is to be performed three times every day. Then the *Japa*, *Tarpaṇa*, *Homa* and the feeding of Brāhmaṇas—all these should be performed.

31. In the course of *Homa* and *Tarpaṇa* the word *Svāhā* should be used. In the course of Nyāsa rites and worship the word *Namaḥ* should be used. At the time of *Japa* the devotee should duly worship Devī at the end of the *Mantra.*

32. The *Homa* shall be one-tenth of Japa ; *Tarpaṇa* shall be one-tenth of *Homa*; O suppressor of the Vindhya mountain, feeding of the Brāhmaṇas is one-tenth of the *Tarpaṇa.*

33. If due to obstacles arising from time or place any of the ancillary rites has to be dropped, the devotee should repeat the Mantra twice that number and conclude *Puraścaraṇa* rites.

34. Thereafter, for the sake of *Kāmyaprayoga* (rite for the achievement of any desired object) the devotee should repeat the Mantra three hundred thousand times. The devotee should observe Vratas steadily without emotional aberrations. He shall be engaged in the worship three times a day. If he performs *Vaśya* and other rites (rites in order to win over persons) thereafter, he shall attain Siddhi (that achievement).

35-36. The repeater of the Mantras seated in the middle of the *Cakra* should contemplate after worshipping. He must think about himself as completely red (like the morning light) in colour. The Sādhya (the object to be achieved also should be thought of as pink in colour). There-

1. The procedure of *Puraścaraṇa* of this Vidyā is described in vv 30-33. This Vidyā can be used for achieving certain personal objectives and can be used destructively as well. VV.34-39 describe how the Mantra is to be used for personal positive advantages and vv.40-70 explain how the mantra be used as black-magic such as *Māraṇa*, *Uccāṭana etc.*

upon, O enemy of the Vindhya, he shall become handsome with all fortunes and facilities. He shall win over everyone. There is no doubt about this.

37-38. Equal parts of *Gorocanā* (a yellow pigment), Kuṁkuma (saffron) and Sandal paste shall be taken. After performing *Japa* one hundred and eight times, the learned devotee should apply a *Tilaka* on his forehead with the same. Thereafter, if he sees, speaks to, thinks about or touches anyone with half of his body, he comes under his control like a slave.

39. O ascetic, in the same way, if a flower, fruit, scent, beverage or cloth is taken and the *Japa* is performed one hundred and eight times and the article so taken is sent to a woman, immediately that woman is attracted towards him. Her heart will be in utter confusion.

A rite to control other persons

40. The devotee should draw the picture of a beautiful woman on the ground with *Gorocanā* (yellow pigment). It should be in a secluded spot. She should be depicted as one dressed gracefully and amorously. She should be bedecked in all ornaments.

41. Birth (pedigree), name, Vidyā and the picture of a goad—all should be written in her forehead, neck, breast, navel and knee.

42-43. Words depicting god of love should be written in all joints. The devotee should face that direction and make a *Tripuṭa* of his body (? bent in three places). He should make *kṣobhiṇī* (the agitatory gesture) and repeat Mantra eight hundred times after uniting it (?) in the sacrificial chamber full of lustre of the sun and the moon.

44-49. Even from a distance of a hundred Yojanas, he should then imagine and mentally conceive a woman of the following features. She is aflicted by the arrows of the god of Love. Her side glances show signs of excitement. Her pudenda throb indicating the increasing intensity of blazing passion. She is swallowed by the circle of shining rays inside *Śakticakra*. She has cast off her good conduct and feminine

modesty. Her lotus-like eyes are large and wide. Her eyes are attractive. Her bashfulness has disappeared due to the loss of her fortitude (self-control). She is bound by the letters of Mantra, Yantra, medicine and the great Mudrā. Her lotus-like heart trembles due to the flutter of fresh love. She is mentally repeating the *Mahāmantra* many times. The silken garment has been removed. She is as though deluded, agitated and burned down. Her form is strange and wonderful. She is as though drawn in a picture, devoid of consciousness, hit, thrashed, dissolved, motionless and as though transformed into another person. On account of the power of Mantra, she is whirling like the leaf of bamboo in a violent gust of wind.

50. Thereafter, he should think that the Earth including mountains, parks and forests and bounded by the four oceans has come within the *Cakra* and is.blazing forth.

51. If the devotee practises this rite for six months he becomes very handsome comparable to the god of Love. Merely by looking on, he attracts the world. By this very act of seeing, he wins over everyone.

52. Simply by casting his glance he can excite any woman; by his sight alone he can remove poison; by his very look alone he can make some-one the lord of Speech; by his mere act of seeing he can enchant everyone. By seeing he instantaneously removes *Cāturthika* (quartan fever) and other fevers.

53. The devotee should secretly wear on h's person *Śrīcakra* drawn with yellow material. There is no doubt about it that thereby he can quickly stun the speech of the disputant.

54. One should draw *Cakra* with the juice of Mahānīlī (Indigo plant) along with the name of the enemy. He shall then sit facing the south and burn the same in the fire. This causes the death of the enemy.

55. If the name of the enemy is written in the Cakra with the cow's urine and dung of buffaloes and horses and the Cakra is placed in *Ārania* gruel made of fermentation of the boiled rice, it will enhance the hatred of the enemy.

56. (Defective Text) The name is written with yellow pigment and the *Cakra* is tied with the hair from the sidelocks of children. The enemy will hang suspended like that (in the sky) (or if the same is hung up) this is a great means of *Uccāṭana* (Eradication or extirpation).

57. If the Cakra be drawn with the juice of the Indigo plant mixed with milk, lac and *Rocanā* and if the same is worn on one's person one can win over the people of the four castes.

58. If the same is written in accordance with the same injunction and put in water and if the water is used for drinking or bathing, the devotee will be blessed with great felicity and matchless fortune.

59. If the devotee thinks continuously about the territory, city or excellent lady depicted in the middle of the Cakra as blazing up, O Sage, he can excite and stir them up within seven days.

60. If the above rite is performed after drawing the Cakra in yellow colour and facing the East, the devotee can make all disputants stunned.

61. The devotee should face the north and worship the *Cakra* drawn in saffron colour. The whole world can be won over by him thus and not otherwise.

62. If the devotee draws the *Cakra* with red chalk and worship it facing west, he can then attract all women, win them over and make them excited.

63. The devotee should wander over a mountain alone and in secret and worship the Cakra, O Suppressor of the arrogance of the Vindhya mountain. The repeater of the *Mantras* attains immortality and freedom from old age. There is no doubt about this.

64. It is great secret that has been communicated, O great Sage. It should be preserved carefully. By guarding it, one shall attain all Siddhis. He will meet sure downfall if he discloses it.

65. If, without performing the *Puraścaraṇa*. O sage, anyone performs (the above-mentioned) holy rite he will not obtain mastery over the Mantra or achievement thereof).

66. In order to quell defects in the performance, the learned devotee shall repeat *Japa* one hundred thousand times more. He should duly perform the Pūjā too. Then only he shall become qualified and competent once again.

67-70. If a person endowed with devotion worships the deity continuously without any desire (in return for worship), if he repeats the Mantra to his fullest capacity meditating upon her, she herself shall bear the burden of his weal in this world and accomplish liberation for him. Always staying near him, she will tell him everything. Just as the lowing cow follows the calf so also the goddess shall follow her devotee who has sought refuge in her."

Agastya said :—

71. "O Hayagrīva, what is the meaning of the term *Śaraṇāgata*[1] (one who has sought refuge)? Tell me. Who is that *Śaraṇāgata* whom Gaurī follows like a cow that follows her running calf?

Hayagriva said :—

72-74. "If a man places his burden on Śrīdevatā, the burden of responsibilities etc. of this world as well as that of the other world and concentrates his mind always on her, if he is favourably disposed towards all everywhere, if he is devoid of antagonists, if without having any one else as his refuge, he prays to Gaurī exclusively stead-fastly to protect him, if he has the confidence that she will protect him, if his aim and purpose is solely her service and if he is eager to serve and worship her that activity is *Śaraṇāgati* (seeking refuge).

75. If at any time people praise him or censure him, the man who has sought refuge in the deity thinks like this—"Let the worlds censure or let the people praise". After thinking thus and after observing his own form with good intellect, he ceases to experience pleasure or sorrow.

76-77. *Śaraṇāgati* consists of six aspects thinking about favourable things, avoiding unfavourable things; faith that

1. VV.72-78 explain the concept of *Prapatti* or *Śaraṇāgati*.

(the deity) will protect, soliciting the deity for protection, surrendering his own self and *Kāruṇya* (Piteousness or seeking compassion). After surrendering oneself one should dedicate the five *Aṅgas* (all the five actions of the body).

There is no other means like this to achieve worldly enjoyment as well as liberation from Saṃsāra.

78-81. The following qualities are meant for the attainment of perfect knowledge.[1] The devotee shall always practise them—absence of pride, absence of hypocrisy, avoidance of violence, forbearance, straight-forwardness, service to the preceptor, cleanliness, steadiness, self-control, non-attachment to the objects of senses, absence of egotism, careful observation of the evils of birth, death, old age, ailments and misery. absence of attachment and avoiding involvement with sons, wives, houses etc. continuous even-mindedness irrespective of the desirable or undesirable happening or occurrence, unswerving devotion to the deity, without thinking of other things, resorting to lonely places, distaste for the assembly of people, constant application to spiritual knowledge and understanding the purpose of factual knowledge or philosophy.

82-83. He who works for the deity, he who has her for his goal, who is devoted to her, who avoids attachment and who bears no enmity to any living being attains the greatest Śrī. The preceptor shall be an intelligent man like me and famous too, O Scorcher of Vātāpi. The disciple is said to be one like you by the preceptor of the secret scriptures (*āmnāya*).

1. VV.78-81 enumerate the qualities essential for attaining perfect knowledge.

CHAPTER FORTYTWO

Description of Various Mudrās. Mystical Gestures With the Fingers[1]

Agastya said :—

1. "O Hayagrīva, narrate the various positions of fingers in the formation of mystical gestures whereby Śrīdevī becomes delighted."

Hayagriva said :—

2-3. "(The following one) is the great *Mudrā Āvāhanī* (invoking one) which is described as Trikhaṇḍā (having three parts). Turn your hands making the palms clearly face the front. Join your thumbs together. Keep the index-fingers bent and beneath the ring fingers. O ascetic, one should place the small fingers in their own places.

Now I shall describe *Mudrā* called *Saṁkṣobhiṇī* (the Agitator). Listen.

4. The middle fingers should be kept in the middle flanked by the thumbs and small fingers. The index fingers are kept upright like rods. The ring fingers are placed over the middle fingers.

5. If in this Mudrā, the middle fingers are kept upright, O suppressor of the pride of Vindhya, the Mudrā is then called Vidrāviṇī (Driving others).

6. The small fingers and the ring fingers are equally kept in the middle of the middle fingers and the index fingers that have the shape of goads, O Pit-born Sage. This *Mudrā* (named) Ākarṣiṇī (Attracting one) is capable of attracting the three worlds.

7-9. The palms are made in the shape of cups. The index fingers have the shape of goads. The middle fingers are turned and kept beneath them. In this way, O celestial sage, the small fingers are in the middle of the middle fingers. The ring fingers are kept upright. The two index fingers are outside

1. This chapter deals with *Mudrās* specially observed in Śrīvidyā. The most important is Yonimudrā described in vv.17-18.

them. Then the thumbs are kept (upright) like rods reaching the place where the middle fingers move to and fro. This Mudrā is well-known by the name *Unmādinī*, O Scorcher of Vātāpi.

10-11. In this Mudrā, in the pair of ring fingers one is bent in the form of goads and kept beneath. The devotee shall make use of the index fingers also in the same manner. This is the Mudrā called *Mahāṅkuśā* conducive to the achievement of all objectives.

12-14. The arms are kept crossed—the right arm to the left and the left arm to the right, O celestial sage. The palms of the hands are turned. In this manner the small fingers and the ring fingers are joined, O ascetic. The index fingers are placed over them. The middle fingers are above all. O husband of Lopāmudrā the devotee should keep thumbs upright. This is the Mudrā called Khecarī (moving in the sky), the most excellent of all excellent ones. By knowing this alone perfectly, the devotee shall be the favourite one of Yoginīs (the deities of that name).

15-16. The devotee should turn the palms of his hands making them touch other. He should join together the pairs of index fingers and thumbs simultaneously in the form of the crescent Moon. He should join the middle fingers together keeping the small fingers hanging down. After joining together these two fingers that are bent, the ring fingers are kept beneath all. This is *Bījamudrā* that is conducive to the proper functioning of all Siddhis ere long.

17-18. The tips of the middle fingers are kept bent and placed above the index-fingers. Similarly, the small fingers are placed in the middle of ring fingers. All the fingers are thus joined together and pressed by the thumbs. This is the first Mudrā termed *Yonimudrā*.

19. O celestial sage, these Mudrās cause delight unto Srīdevī. They should be made use of at the time of worship in the proper order.

CHAPTER FORTYTHREE

Types of Initiation and True Service of the Preceptor

Agastya said :—

1. "O Hayagrīva of great intellect, O ocean of nectarine mercy ! Inform me of the type of initiation[1] which is (necessary) in visualizing Śrīdevī."

Hayagrīva said :

2. "We shall communicate *Dīkṣā* (initiation) wherefrom one attains identity with the deity and whereby the dirts of sins of persons are washed off.

3. The preceptor meditates upon Śivapura (as stationed) in the hand, repeats the Mūla Mantras of the deity Aṅgamālinī (?) and touches the body of the disciple. This is called *Sparśa-dīkṣā* (the initiation by touch).

4. The preceptor closes his eyes and meditates on Śrī-kāmākṣī. With delighted mind he looks properly at the disciple. This is called *Dṛgdīkṣā* (the initiation by vision).

5. Merely when the proceptor beholds, speaks and touches, perfect knowledge arises immediately. That initiation is considered Śāmbhavī (pertaining to Śambhu the bestower of happiness).

6. The body of the preceptor is similar to the body of the goddess as mentioned before. By his grace the disciple too shines with the same form as he.

7. The leading spiritual preceptor properly gratified by means of service of long duration, silently intends initiation of the disciple. This is considered *Mānasī Dīkṣā* (mental initiation).[2]

8. Of all the modes of initiation, this is the most excellent one.

---

1. *Dīkṣā* or Initiation is the essential pre-condition of Spiritual paths. It is the Guru who introduces a person to a spiritual discipline. Hence, the importance of *Guru* (which unfortunately degenerated in Gurudom). To make a person eligible to enter a spiritual path the *Guru* initiates him either by his touch (*sparśa-dīkṣā*), sight or even by his mind (*Mānasī Dīkṣā*), the last being the best one.

2. VV.8-35. describe the procedure of Dīkṣā.

The devotee should at the outset perform *Kriyādīkṣā* (Initiation of holy rites). Its mode is being recounted.

9-14. On an auspicious day in the bright half of the month, the devotee (gets up early in the morning) and keeps his mind free from impurities. He should then remove the dirt from the tongue, mouth and face and clean them. He should then take his bath in accordance with injunctions.

After concluding Sandhyā rites he should stay in a secluded spot remembering the physical form alone of the preceptor. He should put proper curb on his food and remain silent

Remaining in the same manner, the preceptor too should enter the abode of worship. He should repeat *Devī Sūkta* along with *Vidyānyāsa* (the special position of fingers in the mystical rite pertaining to the Mantras) and *Mātṛkā* (diagrams of characters etc. as a part of the mystical rite). Then he should repeat the *Puruṣa Sūkta.* Thereafter he should propitiate Tripurāmbikā by means of sixteen *Upacāras* (Means of paying homage to deity) well known as follows :—*Āvāhana* (invoking), *Āsana* (offering a seat), *Pādya* (offering water for washing the feet), *Arghya* (materials of worship), *Ācamana* (ceremonial ritualistic sipping of water), *Snāna* (bath), *Vastra* (offering Robe), *Bhūṣā* (ornament) decorating with *Gandha* (scent), *Puṣpa* (flowers), *Dhūpa* (incense), *Dīpa*(lamp), *Naivedya*(food offering) *Tāmbūla* (prepared betel leaves and nuts), *pradakṣiṇā* (circumambulation) and *Praṇāma* (obeisance). Then by means of *Sahasrākṣara* Vidyā (one thousand-syllabled Mantra) he shall offer *Puṣpāñjali* (handful of flowers).

One thousand-syllabled Mantra:[1]

Oṁ Aiṁ Hrīṁ Śrīṁ Aiṁ Klīṁ Sauḥ. Oṁ Obeisance (to you) O Tripurasundarī, O deity in the heart, O deity in the head. O deity in the tuft, O deity in the (symbolic) armour, O deity in the eyes, O deity in the mouth (face),O Kāmeśvarī,

1. The Thousand-syllabled Mantra is nothing but a series of Lalitā epithets including in them all the powers implied in the names of Siddhis, Nityās, etc. It concludes with the secret *sixteen-syllabled Kādi Mantra.*

O Bhagamālinī. O Nityaklinnā, O Bheruṇḍā, O Vahnivāsinī (deity abiding in fire), O Mahāvajreśvarī, O Vidyeśvarī (deity of lores), O Paraśivadūtī (messenger of the Supreme Śiva), O Tvaritā, O Kulasundarī. O Nityā,O Nīlapatākā (deity with a blue banner), O Vijayā, O Sarvamaṅgalā, O Jvālāmālinī (deity wearing clusters of flames as garlands), O Citrā, O Mahānityā, O Parameśvarī (O Supreme Goddess), O Mantreśamayī (identical with the lord of the Mantras), O Ṣaṣṭhīśamayī (identical with the lord of Saṣṭhī i.e. Sixth day of the lumber fort-night), O Udyānamayī* (identical with garden), O Lopāmudrāmayī, O Agastyamayī (deity identical with Lopāmudrā and Agastya), O Kālatāpanamayī (identical with the scorcher of Kāla i.e. Śiva), O Dharmācāramayī (identical with the conduct of righteousness), Muktakeśī śvaramayī (identical with the lord of the deity with loose tresses), O Dīpakalānāthamayī (identical with lamp and moon), O Viṣṇudevamayī (identical with lord Viṣṇu), O Prabhākara-Devamayī (identical with Sun-god), O *Tejodevamayī* (identical with the lord of refulgence), O *Manojadeva-Mayī* (identical with mind-born lord of love), O *Aṇimāsiddhi* (the power of being very minute), O *Mahimāsiddhi* (the power of being very great), O *Garimāsiddhi* (tha power of being weighty), O *Laghimāsiddhi* (the power of being very light), O *Īśitvasiddhi* (the power of being the overlord), O *Vaśitvasiddhi* (the power of controlling others and winning over them), O Prāptisiddhi (the power of achieving anything), O *Prākāmyasiddhi* (the power of irresistible will), O *Rasasiddhi* (the power of alchemy), O *Mokṣasiddhi* (the power of granting salvation), O Brāhmī, O Māheśvarī, O Kaumārī, O Vaiṣṇavī, O Vārāhī, O Indrāṇī, O Cāmuṇḍā, O Mahālakṣmī, O *Sarva-saṃkṣobhiṇī* (exciting all), O *Sarvavidrāviṇī* (routing all) O *Sarvākarṣiṇī* (attracting all), O *Sarvavaśaṁkarī* (winning over all), O *Sarvonmādinī* (making everyone of us mad), O *Sarvamahāṅkuśā* (great goad unto all) O *Sarvakhecarī* (Khecarīmudrā of all) O *Sarvabījā* (seed unto all), O *Sarvayoni* (source of origin unto all), O *Sarvāstrakhaṇḍinī* (the splitter of all missiles), O *Trailokyamohinī* (enchantress of the three worlds), O *Cakrasvāmini* (O mistress of the Cakra i.e. mystic circle), O *Prakaṭa-*

*N. reads *Uḍyāna* or *Uḍḍīyāna*, '*a bandha* in Yoga'.

yoginī (one who has manifested Yogic power), O *Bauddha-Darśanāṅgī* (one having the Buddhist philosophy as one as of the limbs), O *Kāmākarṣiṇī* (one who attracts love), O *Buddhyākarṣaṇī* (one who attracts intellect), O *Ahaṁkārākarṣiṇī* (one who attracts the principle of Ego), O *Śabdākarṣiṇī* (one who attracts sound), O *Sparśākarṣiṇī* (one who attracts touch), O *Rūpākarṣiṇī* (one who attracts form and colour), O *Rasākarṣiṇī* (one who attracts taste), O *Gandhākarṣiṇī* (one who attracts smell), O *Cittākarṣiṇī* (one who attracts the mind), O *Dhairyākarṣiṇī* (one who attracts courage). O *Smṛtyākarṣiṇī* (one who attracts memory), O *Nāmākarṣiṇī* (one who attracts names) O *Bījākarṣiṇī* (one who attracts seed), O *Ātmākarṣiṇī* (One who attracts soul), O *Amṛtākarṣiṇī* (one who attracts nectar), O *Śarīrākarṣiṇī* (one who attracts body), O *Guptayoginī* (one who has the secret yogic power), O *Sarvāśāparidūraka-Cakra-Svāminī* (O presiding deity of the mystic circle that fulfils all hopes), O *Anaṅgakusumā* (one who has flowers (i.e. flower-shafts of god of love) O *Anaṅgamekhalā* (one who has the girdle of Anaṅga i.e. god of love), O *Anaṅgamādinī* (one who maddens Anaṅga), O *Anaṅga-Madanāturā* (one who has been afflicted by the god of love having no body), O *Anaṅgarekhā* (O streak of Anaṅga), O *Anaṅgaveginī* (one who has the impetus of Anaṅga), O *Anaṅgāṅkuśā* (the goad of Anaṅga), O *Anaṅgamālinī* (having the garland of Anaṅga), O *Guptatarayoginī* (one who has the Yogic Power that is more hidden), O *Vaidika-Darśanāṅgī* (one who has Vedic systems of philosophy as limbs), O *Sarvasaṁkṣobhakara-Cakra-Svāminī* (O ruling deity of the *Cakra* that causes excitement in everyone), O *Pūrvāmnāyādhidevatā* (presiding deity of the scripture named Pūrvāmnāya),. O *Sṛṣṭirūpā* (one having creations as her form), O *Sarvasaṁkṣobhiṇī* (one who stirs up everyone), O *Sarva-Vidrāviṇī* (one who routs everyone), O *Sarvāhlādinī* (one who delights everyone), O *Sarvākarṣiṇī* (one who enchants everyone), O *Sarvastambhinī* (one who stuns everyone), O *Sarvajṛmbhiṇī* (one who is the 'yawner' deity), O *Sarvaśaṅkarī* (one who causes the welfare of everyone), O *Sarvarañjinī* (one who delights everyone), O *Sarvonmādinī* (one who meddens everyone), O *Sarvārthasādhikā* (one who achieves all objectives) O *Sarvasampatprapūriṇī* (one who reimburses all riches), O

Sarvamantramayī (one who is identical with all Mantras), O *Sarvadvandvakṣayakarī* (one who destroys all mutually opposed pairs of calamities), O *Sampradāyayoginī* (one who has the traditional power of Yoga), O *Sauradarśanāṅgī* (one who has systems of philosophy of Sūrya as limbs), O *Sarvasaubhāgya-Dāyakacakrā* (one who is the mystic circle that bestows all felicities) O *Sarvasiddhipradā* (one who bestows all spiritual attainments), O *Sarvasampatpradā* (one who bestows all riches), O *Sarvapriyaṁkarī* (one who does everything for the felicity of others), O *Sarvamaṅgalakāriṇī* (one who does everything conducive to auspiciousness to all), O *Sarvakāmapradā* (one who bestows all desires), O *Sarvaduḥkhavimocinī* (one who liberates all persons from miseries), O *Sarvamṛtyupraśamini* (one who suppresses deaths of all). O *Sarvavighnanivāriṇī* (one who dispels all obstacles), O *Sarvāṅga-Sundarī* (one who is beautiful in every limb), O *Sarvasaubhāgyadāyinī* (one who bestows all fortunateness and felicities). O *Kulottīrṇayoginī* (one who has the Yogic power of Kulottīrṇa), O *Sarvārthasādhakacakreśī*. (O goddess of the mystic circle that achieves all objectives), O *Sarvajñā* (omniscient one), O *Sarvaśakti* (omnipotent), O *Sarvaiśvaryaphalapradā* (one who bestows the benefit of all types of prosperity), O *Sarvajñānamayī* (one identical with all types of knowledge), O *Sarvavyādhinivāriṇī* (one who dispels and prevents all types of ailments), O *Sarvādhārasvarūpā* (one who is of the form of the support of everything), O *Sarvapāpāpaharā* (one who removes all sins), O *Sarvānandamayī* (one identical with all the bliss (for everyone), O *Sarvarakṣāsvarūpiṇī* (one whose form is the protection of everyone), O *Sarvepsitaphalapradā* (one who is the bestower of all desired benefits), O *Niyoginī* (one who controls others), O *Vaiṣṇavadarśanāṅgī* (one who has the systems of philosophy of Viṣṇu as limbs), O *Sarvarakṣākaracakrasthā* (one who is stationed in the mystic circle that accords protection to everyone), O *Dakṣiṇāmnāyeśī* (the chief deity of all the scriptures named Dakṣiṇāmnāya), O *Sthitirūpā* (one who is in the form of sustenance), O *Vaśinī* (one who exercises authority), O *Kāmeśī*, O *Modinī* (one who rejoices), O *Vimalā* (devoid of impurities), O *Aruṇā* (the pink one), O *Jayinī* (the victorious one), O *Sarveśvarī* (Ruling goddess of all), *Kaulinī* (follower of the

Śākta rituals), *Rahasyayoginī* (one who has the secret Yogic power), O *Rahasya-Bhāginī* (one who enjoys pleasures in secret), O *Rahasyagopinī* (one who protects i.e. keeps secrets), O *Śāktadarśanāṅgī* (one who has the systems of philosophy of the followers of Śakti as her limbs), O *Sarvarogahara-Cakreśī* (goddess of the mystic circle that dispels all ailments), O *Paścimāmnāyeśī* (the chief of the sacred scriptures named Paścimāmnāya), *Dhanurbāṇapāśāṁkuśadevatā* (the deity with bow, arrows, noose and goad), O *Kāmeśī*, O *Vajreśī*, O *Bhagamālinī*, O *Atirahasyayoginī* (one who has the highly secret Yogic power), O *Śaivadarśanāṅgī* (one who has Śiva's systems of philosophy as her limbs), O *Sarvasiddhipradacakragā* (one who is stationed in the mystic circle that bestows all Siddhis), O *Uttarāmnāyeśī* (goddess of scriptures termed Uttarāmnāya) O *Saṁhārarūpā* (one who has the form of annihilator), O *Śuddhāparā* (Pure and transcendent), O *Bindupīṭhagatā* (one who is stationed in the Bindu-pīṭha of the pedestal), O *Mahātripurasundarī*, O *Parāparātirahasyayoginī* O *Śāmbhavadarśanāṅgī* (one who has the systems of philosophy of Śambhu as limb), O *Sarvānanda Mayacakreśī* (the Presiding goddess of the mystic circle conferring bliss on everyone), O *Tripurasundarī*, O *Tripuravāsinī* (one residing in the Tripura), O *Tripuraśrī* (the glory of Tripura), *Tripuramālinī* (having the three cities as a garland), O *Tripurasiddhā* (one who has attained Siddhis of the Tripuras), O *Tripurāmbā*, O *Sarvacakrasthā* (one stationed in all mystic circles), O *Anuttarāmnāyākhyasvarūpā* (one whose form is what is called Anuttarāmnāya), O *Mahātripurabhairavī*, O *Caturvidhaguṇarūpā* (one whose form is the fourfold Guṇa), O *Kulā* (O goddess Kulā), *Akulā* (O one who has no family), *Kulākulā* (one who has Kulas and Akulas), O *Mahākaulinī* (great follower of Śakti). O *Sarvottarā* (one who is greater than all), O *Sarvadarśanāṅgī* (one who has all systems of philosophy as limbs), O *Navāsanasthitā* (one who is stationed in nine seats), O *Navākṣarī* (one who has nine syllables), O *Navamithunākṛti* (one who has the form of a newly married couple), O *Maheśātmikā* (one who is in the form of Maheśa, one who is identical with Vidyā, Mādhava Brahmā, Kāmadeva, Skanda, Nandin, Indra, Manu, Candra, Kubera, Agastya, the anger of Durvāsas and Bhaṭṭārakavidyā, O *Kalyāṇa-tattvatrayarūpā* (having the three principles of great

welfare), O *Śivaśivātmikā* (one who is in the form of Śiva and Śivā), O *Pūrṇabrahmaśakti* (one having the complete power of Brahman). O *Mahāparameśvarī* (highly Supreme Deity), O *Mahātripurasundarī*, I worship your sandals. Obeisance. *Ka Eṁ Īla Hrīṁ, Hasa, Kahala Hrīm, Sakala, Hrīm, Aiṁ Klīṁ Sauḥ Sauḥ Klīṁ Aiṁ Śrīm.**

15. With the utterance of this thousand-syllabled Mantra, the devotee should offer handful of flowers. Otherwise his worship shall be futile—so say the expounders of the Vedas.

16-20. Thereafter, the devotee shall clean a spot of ground by smearing cowdung and place a Droṇa full of paddy there, along with a Droṇa of pure rice grains of praise-worthy colours. A new pot filled with a Droṇa of water should be kept therein. Five gems and freshly cut grass should be put into the pot. The water should be rendered fragrant by putting tender sprouts and barks of the following trees viz. *Nyagrodha* (ficus religiosa), *Aśvattha* (ficus indica), *Mākanda* (Mango). Jambu (Rose apple) and Udumbara (ficus elomerata). He should place a ripe and splendid coconut over the pot. After worshipping it with fragrant flowers and other things he should show incense, light etc. He should repeat Śrīcintāmaṇi Mantra (or *Śrīmantra* as the wish-yielding Mantra) mentally and Mātṛkā Mantras also. The pot should be considered the physical body of Śrīkāmākṣī. The Mantras should be repeated touching the pot. When they have been repeated one hundred and eight times, the lamp should be shown again (waived round).

21-24. The teacher blindfolds the disciple with a cloth after calling him near in secret. He then makes him prostrate three times, with eight limbs touching the ground. The preceptor places flowers in the hands of the disciple and makes him offer the same to the deity repeating the following prayer—

---

*N. gives this mantra as follows :
Ka Eṁ ila Hrīṁ, Ka-Sa-Ka-La-Hrīṁ, Sa-Ka-La-Hrīṁ Aiṁ Klīṁ Sauḥ Klīṁ Aiṁ Śrīṁ!

"O Śrīdevī, a mass of mercy, O goddess in the form of the greatest refulgence ! This handful of flowers is placed at the lotus-like feet of yours. You are my greatest abode. You are the greatest Brahman. You are my Supreme deity. From to-day onwards protect me and my sons. We seek refuge in you."

After saying this, the disciple should place the lotus-like feet of the preceptor on his head (i.e. bow down to him).

25-26. When the sandals are placed on the head by the preceptor, it will be due to the merit of the previous birth, that should be obtained by serving Brahmā, Viṣṇu and Śiva.

After saying this, he should rise up with great devotion. He should stand to the left of the preceptor calmly, unpretentiously and modestly.

27-28. The cloth bound over his face should be untied and the remaining part of worship shall be shown to him. The articles for food offering should be sprinkled with the water from the gourd (kept for the purpose). The *Naivedya* (food offering) on Mahātripura-sundarī should be in the form of sugar, honey, ghee, plantain fruits and milk pudding. The *Naivedya* should be duly offered.

29-30. He should whisper the sixteen-syllabled Mantra slowely into the left ear of the disciple. Both of them then come out and the disciple is made to sit on a wooden plank. He should be pure and sit facing the east. The place shall be covered with a silk cloth. Repeating the Mantras he should sprinkle the water of *Śrikumbha* (sacred pot dedicated to Śrīdevī) over the disciple.

31. The disciple should then take bath in ordinary pure water and wear two clothes. He should repeat the Mantra one hundred and eight times and then go to sleep.

32. If an auspicious dream is seen, the Puṇya (merit) thereof is excellent and it shall be added on. If a bad dream

1. Rules of discipline while behaving with one's guru are scattered over v.59 to the end of the chapter.

is seen, he should perform Japa one thousand and eight times.

33. The worship of Tripurāmbā should be carried out in the manner mentioned above. If no dream is seen the achievement of Siddhi will be after some long time.

34. With great devotion the disciple should partake of the remnants of offerings unto the goddess which have more benefit. The disciple shall immediately be a sanctifier of rows.

35. The disciple should dedicate unto his *Guru* (preceptor) his body, possessions and vital airs. He should conduct himself obediently subservient to him continuously. He should never transgress his words.

36. One should know that a preceptor is a rare redeemer from worldly existence. When pleased he grants the splendour of liberation from Saṁsāra.

37. The meaning of the letter 'GU' is 'darkness'. The letter "RU" means "One who dispels". The preceptor is called *Guru* because he dispels darkness.

38. After obtaining a preceptor in the form of the bestower of perfect knowledge, one should not have recourse to another preceptor. He should consider even the harsh words uttered by the preceptor as blessings.

39. He should at the outset make obeisance to him and from him alone should receive secular, Vedic and spiritual knowledge.

40-43. Thus, after carrying out the three types of initiation, the preceptor should instruct him in everything that should be performed. Devotion to Guru is a good conduct and malicious mischief towards him is a great sin. Remembering his (guru's) feet (itself) is liberation (from saṁsāra). This is the procedure as long as this body lasts. By uttering falsehood in front of the preceptor, one incurs a very great sin. Even by slaughtering a cow or murdering a Brāhmaṇa, one will not incur such a great sin. An ideal disciple will be saying thus: "I have a series of preceptors beginning with Brahmā and ending with a blade of grass. I have everyone worthy of my honour and worship. Who then is not honourable and respect-

able on the surface of the Earth unto me ?" Such a disciple who is favourably disposed towards all is glorified as an ideal disciple.

44. One sanctified by and equipped with many good qualities free from impurities, good qualities like decent habits and spotless character, is called *Śiṣya* (disciple) because he abides by the *Śāsana* (behest) of the preceptor.

45. If one becomes tired by Japa, one should begin to meditate. If one is tired by *Dhyāna* (meditation) one should begin to perform Japa. If one is fully endowed with Japa, Dhyāna etc., one accomplishes and acquires mastery over the Mantra.

46. Just as, due to the power of contemplation, even a worm turns out to be a black bee so also, due to the power of ecstatic trance, a man becomes Brahman.

47. Just as at the time of dissolution, the universe is not observed, so also (the external world should not be seen) when one closes the eyes (for meditation). This is the characteristic feature of *Dhyāna* (Meditation).

48. When the greatest principle that is beyond everything capable of being described and that is free from aberrations, is realized, the Mantras become servants along with the presiding deities of the Mantras.

49. All his activities, since he strictly adheres to the realisation of the unity of Souls, constitute his *Daraśana* (Vision, System of philosophy). The purpose of Yogic practice and penance is served by his Mantra. His (Preceptor's) very glance constitutes his (disciple's) asset.

50 If the false identification with the body is got rid of, when the great *Ātman* is realized, one can have *Samādhis* (Meditation and trances) wherever one's mind travels.

51. If one sees and realizes the non-dualistic omnipresent, quiescent and blissful *Ātman* nothing remains for him to be obtained or known.

52. Eulogistic prayer is on a par with ten million worships. Japa is on a par with ten million eulogistic prayers; meditation is on a par with ten million Japas and getting merged (with the Supreme deity) is on a par with ten million meditations.

53. The physical body itself is said to be a temple. The individual soul (himself) is Maheśvara (the great deity installed therein). One should abandon the *Nirmālya* (remnants of worship) of ignorance and unify souls with the concept "I am he".

54. When it is covered in the husk, it is paddy. In the absence of husk, it is rice grain. The soul bound by the noose (of senses) is remembered as the *Jīva* (Individual Soul). Freed from the bondage, It is Maheśvara (Supreme Lord).

55. The movement of birds in the firamament is not observed (distinct from the sky). The movement of aquatic beings in water is not discerned (distinct from water). Similarly the great conduct of noble-souled ones is not distinct from their environment.

56. The worship connected with daily routine of holy rites should be performed during the day. The worship connected with the *Naimittika* (needed for a particular situation) rites should be performed at night. The performance of rites is a *Kāmya Karma* (performance of acts for achieving desires). This is the conclusion arrived at in scriptures.

57. Recollection of Śrīpādukā is greater than millions and millions of great charitable gifts, millions and millions of great holy rites and millions and millions of great sacrifices.

58. As long as the body is sustained, all activities pertaining to one's caste and stage in life should be carried out with or without knowledge for liberation from *Karmas*.

59. Whatever comes out of the mouth of the preceptor is called *Śāstra* (scripture). Even if it is forbidden (in Śāstra) one should carry it out. One should not transgress the commands of the preceptor.

60. Even if one hails from a high caste, even if one possesses great learning and is endowed with wealth, one should, after seeing the preceptor from a distance, joyously prostrate one's self before him once and circumambulate him three times.

61. One should bow down to everyone whether a deity or a blade of grass regarding that it is the preceptor him-

self. One shall bow down to an idol made of metals or clay in the belief that it is the deity.

62. (The following are sinful activities causing people to become Brahmarākṣasas (demoniac Brāhmaṇas, Brahminical demons). If one speaks in contempt of the preceptor or addresses him by base terms, if one defeats a Brāhmaṇa in arguments or if one reveals secret scriptural tenets or makes them public, one shall become a Brahmarākṣasa.

63. One shall continuously entertain non-dualistic conception, but no non-dualistic feeling in regard to the preceptor. One should not censure other people's religious cults or principles nor the Vedas, nor the scriptural texts nor the Āgamas (philosophical treatises).

64. If the disciple stays in the same village as the preceptor, he should pay (personal) obeisance to the preceptor during the three Sandhyās (dawn, midday and dusk). If he stays about 3 Kilometres, (Kms) away he shall devoutly bow down to the preceptor once every day.

65-66. If the disciple stays six Kilometres away he should present his respects to him during the five *Parvans* (festival days) in the course of a month). If the disciple stays at a distance ranging from one Yojana (twelve kilometres) to twelve Yojana (one hundred and fortyfour kilometres) he should bow down to the preceptor once in as many months as there are Yojanas (twelve kilometres). If the disciple stays still further he should go to the preceptor whenever he wishes.

67. One should never approach a king, a deity or the preceptor with empty hands. He should offer fruits, flowers, garments etc. in accordance with his capacity.

68. (A preceptor) is personally Supreme Śiva (*Paraśiva*) himself encased in human skin. He wanders over the Earth incognito in order to bless a good disciple.

69. It is to accord protection to good disciples that Śiva assumes forms though he is formless. Śiva the storehouse of sympathy is active in the world like a worldly person.

70. *Śrīguru* (the glorious preceptor) is glorified as lord Śiva himself without three eyes, lord Acyuta himself but not four-armed, and lord Brahmā himself though not four-faced.

71. Like the blind men who do not see the rising sun, only those devoid of good luck do not see *Śrīguru* who has the splendour of the greatest principle and who stands before your very eyes in the same manner.

72. The most excellent deliberation is the deliberation on reality. The deliberation on Japas is the mediocre one. The deliberation on scriptural treatises is base and the deliberation on worldly affairs is the meanest of mean things.

73. There is no principle more profound than the preceptor. There is no greater pleasure than knowledge. There is no better worship than devotion and there is no greater benefit than liberation from Saṁsāra.

74. In all Vedas and scriptural texts it is mentioned in different contexts and in as many words that Śrīkāmākṣī is greater than the greatest among Brahmā, Viṣṇu, Śiva and others.

75-78a. Many pairs are observed and heard of in all worlds. Some of them are mutually opposed and some are mutually complementary such as Śacī and Indra, Rohiṇī and Candra, Svāhā and Agni, Prabhā (Lustre) and Sun, Lakṣmī and Nārāyaṇa, Vāṇī and Brahmā, Girijā and Śiva, Agni and Soma, *Bindu* and *Nāda* (sound), *Prakṛti* and *Puruṣa*, what are termed as *Ādhāra* (support) and *Ādheya* (what is supported), *Bhoga* (enjoyment of worldly pleasures and) *Mokṣa* (Liberation), *Prāṇa* and *Apāna*, word and meaning, affirmative and negative, pleasure and pain etc. There is no doubt that all of them are the Supreme Brahman.

78b-80a. They know that another refulgence has come up by the name of Kāmākṣī which Brahmā, Viṣṇu, Śiva and others perpetually meditate upon. Thus if a person abides by the path of *Śakti*, he should be the object of grace of Śrīdevī. He shall attain worldly pleasures and salvation ?

80b-82a. Those who worship Kāmākṣī with or without Mantras, whether they are women, Vaiśyas or Śūdras, do attain the greatest goal. What then in the case of Kṣatriyas and Brāhmaṇas who worship with Mantras.

Even if they are men of the world, they are liberated ones certainly, without any doubt.

82b-83. *Naivedya* should always be offered during the five *Parvan* days, in the form of sugar, honey, ghee, plantain fruit and milk puddings. He who does not worship though he is competent will incur the curse of Devī.

84-87a. If one cannot afford, one should always worship Ambikā with articles mentally conceived and imagined. A householder shall worship Mahādevī with the full equipment of auspicious conduct and accompanied by his wife favourably disposed towards him.

A preceptor shall, O Pot-born Sage, mention the code of good conduct thrice. If the disciple does not grasp (and conform to it), the Sin is that of the disciple and not of the preceptor. The devotee shall consider the preceptor and his wife as well as his parents like this, that they are Lakṣmī and Nārāyaṇa or Sarasvatī and Brahmā or Girijā and Śiva.

87b-88. Thus every thing has been briefly recounted by me, O Pot-born sage. By concentrating on this much an intelligent disciple shall become omniscient.

CHAPTER FORTYFOUR

Meditation on the Goddess

Hayagrīva said :

1. The disciple conversant with the Mantras shall do as follows:—[1]

He should enter the special place intended for Japa bringing with him his seat (*Darbha* mattress etc.). Repeating the requisite Mantras duly, he shall sprinkle water (over the place of sitting) in the manner mentioned by the preceptor.

1. VV.1-16 (and even later) deal with the procedure of meditating upon Lalitā. The main principle is : you can worship a deity after identifying yourself with the deity. Hence, the necessity of *Nyāsas* (vide vv.8-18).

2. He should then meditate upon his own soul and the form of the deity without any distinction (between the two). He should sit in the *Padmāsana* posture facing the east. He shall sit steadily without thinking about anything else.

3. He should then make the *Trikhaṇḍa Mudrā*. After making obeisance to the preceptor, elders and others, he should perform the rite of *Nyāsa* with 'Bālābīja' Mantras repeating each twice in the fingers beginning with the middle finger in due order.

4. He shall then purify the hand and continue the rite till *Vahniprākāra* (fiery rampart wall) with the respective *Astra* Mantras.

5. The Mantras beginning with the *Pāda* (foot) should be repeated in the reverse order and those beginning with "*KA*' in the usual order. After imposing the *Vyāpakanyāsa* (the pervading Nyāsa), he shall make it pervaded with *Vāgbhava* etc.

6. He should allot the three types of physical bodies viz. *Kāraṇa* (causal), *Sūkṣma* (subtle) and *Sthūla* (gross). Then he should perform the rite of Nyāsa of the *Bālābīja Mantras* in the navel, in the heart and in the middle of eyebrows.

7. He shall place the *Mātṛkā Mantras* in the navel[1] etc. in due order after making them contracted at the root (i.e. *Mūla Mantras*). Then he shall place the Bālābījas repeating them twice.

8-10. He should place them on the fingers beginning with the middle one, as well as in the two palms and not otherwise. Then he should perform the Nyāsa etc. in the navel as well as on the pair of feet, knees, buttocks, private parts, anus, navel, heart and head in due order. He should then place in the heart the nine seats viz. Brahmā, Viṣṇu,

1. Letters of alphabet have a special yogic significance. It is presumed that all the letters of the alphabet from *A* to *Kṣa* are distributed on the nerve-plexuses or the Yogic *Cakras*, from the lowest-Mūlādhāra Cakra upto the Ājñā Cakra which carries the last two *Ha-Kṣa* on its two 'Petals' thighs (vide verse 24).

Rudra, Īśvara, Sadāśiva, Pūṣan, Tūlikā, Prakāśaka and Vidyāsana too and show it in the heart.

11-12. Then he should show Mudrā called *Padmatri-khaṇḍayoni*. He should then fill (the mouth) with wind and produce the sound *Huṁ Huṁ Huṁ* through half-closed lips. Thus he wakens Kuṇḍalinī (the primordial cosmic energy lying encoiled with the body) by the power of Mantras. At the end of the twelfth (? repetition) the disciple should think about his identity with Śiva and then place him in his position and place the *Bīja Mantras* of *Vāgbhava* etc. at the root, heart and arms.

13-14. After placing his hands over the entire head as well as at the root, in the middle and the tips of the hand in due order, the disciple should place them in the limbs, beginning with the thumb and ending with the palms as well as in the heart etc. Then he shall perform *Kuṁkuma Nyāsa*.

15. Afterwards he shall perform the Nyāsa of pure *Mātṛkā* encased by the third *Bīja*. After placing the first two *Bījas*, he should place the last *Bīja*.

16-17. Afterwards he should perform the *Vinyāsa* rite (placing the hand etc. ceremoniously) of *Bhūtala* (surface of the Earth) but not very elaborately. He shall place the eight *Vargas* (groups of letters) in the navel, heart and the throat. Among these he shall take *Śa*, *Ṣa*, and Sa at the outset and place them at the root in the heart and on the head. He should place them at the armpit, hip, right shoulder, left shoulder, loins and the heart also.

18. For most of the lower six limbs he shall perform the *Vinyāsa* rite through the letters beginning with '*DA*' ('*Ha*' in N.) The sage shall be the Śabda-Brahman (Brahman in the form of sound) and the metre *Bhūtalipi** (? the characters of

---

**Bhūta-lipi* is explained as of the following order:

1. Short Vowels-*a*,*i*, *u*,*ṛ*,*ḷ*.
2. mixed or conjunct vowels *e*,*ai*,*o*,*au*.
3. *Ka-varga* (gutturals).
4. *ca-varga* (palatals).
5. *Ṭa-varga* (Cerebrals).
6. *Ta-varga* (Dentals).
7. *Pa-Varga* (Labials).

the alphabets of the socalled Bhūtas* (spirits etc.)

19-23. Śrīmūla-Prakṛti (The primordial matter) is mentioned as the deity of th's Mantra. The disciple should meditate upon Bhairavī favourably disposed towards her devotees, in the following manner. She is matchless and she holds the rosary and the book in the upper hands and flowery arrows as well as the bow and (represents the Mudrās viz. (*Vara*) boon and freedom from fear (*Abhiti*) with the other lotus-like hands. Around her neck she wears the *Akṣamālā* necklace (that accords) protection. She has heroic accoutrements covered by necklaces, armlets and bangles. She is adorned with gemset ear-rings along with divine unguents. Beneath the *Lipikalpadruma* (Wish-yielding tree called letters of Alphabet (?) she stays in an embodied lotus. She is identical with the *Lipis* (characters). She is embellished by many crores of *Dūtis* (messengers) surrounding her. After meditating thus he shall place the letters on the surface of the Earth as well in the due order.

24. He should place the *Vargāṣṭaka* (eight groups of consonants) in those beginning with Mūla and ending with *Ājñā* (These are the mystical Cakras). After placing *ŚA*, *ṢA* and *SA* on the head, he shall place the vowels in these.

25-26. The letters beginning with *HA* should be placed in the five parts of the face beginning with above as well as in the root, in the middle, at the roots of the fingers, in the wrists, in the arms and in the feet, on the stomach at the sides viz. the right and the left, at the navel and at the back. He should place *Śa*, *ṢA* and *SA* at the root, in the heart or on the head. Or he shall place '*LA*' and other (letters) too.

27-30. The order of letters in the *Bhūtalipi* is as follows. (At the outset) the five short (vowels) viz. *A*, *I*, *Ṛ ḷ* then the conjunct letters four in number (i.e. *E*, *Ai*, *O* and *AU*), then *HA*, *YA* and *RA* then *VA* and *LA*, then *A* and *KA* along with

continued from previous page

8. *Ha*, *Ya*, *Va*, *Ra* and *La*.

9. *Sa*, *Ṣa*, *Sa*.

*They are under the dominance of the following ni ne Īśvaras: Brahmā, Viṣṇu, Rudra, Kubera, Indra, Yama, Varuṇa, Soma and Devī (consisting of three Śaktis).

KHA and GA in the beginning. This is the order in the remaining groups. Then *ŚA*, *ṢA* and *SA* should be placed.

The fortytwo letters are grouped (into nine classes). The first group consists of five letters (the five vowels). The second one consists of four letters (*E*, *AI*, *O* and *AU*). Then there are six groups each consisting of five letters (*Ha YA*, *VA*, *RA* and *LA* and then the famous five groups gutturals etc. and the ninth one consists of letters (*ŚA*, *ṢA* and *SA*). There are nine *Īśvaras* (lords) of letters. They are Brahmā, Viṣṇu and Rudra, Dhaneśa (Kubera), Indra, Yama, Varuṇa, Soma and the three Śakti's (the last one taken as one deity). This is the order in the *Bhūta lipi*.

31. The *Pāṭha* (Reading) in the *Sṛṣṭi* (creation) is thus. It is the opposite one in *Saṁharti* (Annihilation). The *Sthānas* (Places of *Nyāsa*) are these alone. But *Visarga* and *Bindu* (*Visarga* and *Anusvāra*) are to be added at the end of letters.

32-33. Thereafter, the intelligent disciple shall perform Nyāsa rites of Rati, etc. along with meditation. They resemble Japā flowers (China rose). Their bodies are pink like saffron. They should be meditated as seated on the left lap of Kāma holding arrows and bow.

Kāma* is endowed with pleasure in sexual dalliance. He is the lover of a loveable woman.

34. Being lustrous he is accompanied by Mohinī (enchantress). He is of loveable body. He follows a lady fond of quarrel, with appeasing movements. He is accompanied by Vilāsinī (the graceful and charming woman).

35. Kāma is accompanied by Kalpalatā. Kāmuka (Lustful one) is accompanied by a lady of dark complexion. Kāma is beaming with pure smiles. *Bandhaka* (A person who catches) is accompanied by Vismṛta (v.l. in N. *Vismayayuta* 'full of *adbhuta* sentiment.')**

36. *Ramaṇa* (One who diverts himself) is accompanied by *Vismitākṣī*. Kāma is accompanied by Lelihānā (Licking)

*These appear to be a garland of epithets of the God of Love, though I have tried to construe them as the description of Kāma.

**not intelligible.

woman. *Ratinātha* (Lord of Rati) is having quarters for his garments (i.e. is naked). He is fond of sexual dalliance.

37. Ratinātha is accompanied by a beautiful hunch-backed woman. He is accompanied by *Dharā* (? Earth). *Ramā-kānta* (Lover of Ramā i.e. Viṣṇu) is worthy of being worshipped by Ramā. The *Niśācara* (Night-wanderer) is enjoying sport.

38. The lord of Mohinī is an auspicious one; *Nandaka* (one who gladdens) is accompanied by *Uttama* (excellent woman). *Nandin* (one who gives joy) is accompanied by excellent Suras. *Nandana* (the pleasing one) is one who delights.

39. The five-arrowed one is endued with good handsome features. He is a boy and lord of treasures. He is accompanied by a lady fond of quarrel. Again, he is the companion of Rati (or accompanied by Rati).

40. Flower-bowed one is accompanied by (a beautiful-eyed lady). He is the lord with a good (charming face). He wields a great bow. He is blue in colour (?) and *Jaṭilya* (full of matted hair). He wanders gradually. He is the husband of Pālinī.

41. Śivā's lover is wandering. It is an illusion. He wanders along with a beautiful woman. He who causes illusion is attained by Ramā. He who is caused to wander is regarded as Bhṛṅga (Bee).

42. His conduct is confused on account of Locanā (one having beautiful eyes) with long tongue. She (?) follows that which is illusory and conducive to illusion. Mohana (the enchanter) follows Ratipriyā (one who is fond of sexual dalliance).

43. *Mohaka* (one who fascinates) (is accompanied) by Palāśākṣī (one whose eyes are like *Butea frondosa* flowers). Fascination is desirable in a housewife. Vikaṭeśa (Lord of the female deity Vikaṭā) is the upholder of delusion. He is increasing in size and is accompanied by Dharā.

44. Lord of inebriation is incomparable. Manmatha is accompanied by Malaya (the Southern breeze). He is the cause of intoxication. He is accompanied by Hlādinī (the deity of delighting power). He is (sexually) desirous. He has faces all round.

45. He is the leader with black bees ahead. He is a musician accompanied by Nandinī. He should be known as Gaṇaka (one who counts) when accompanied by Anāmā (Nameless one). He is regarded as a dancer in the company of Kālī.

46. When accompanied by Kālakarṇī (deity of misfortune) he indulges in playing and joking. When he is intoxicated he is regarded as Kandarpa. As the husband of Śyāmalā he is a dancer. He is sportive and engaged in amorous diversion when accompanied by his vehicle fish).

47. Coming into close contact with *Unmattā* (overpassionate woman) he rejoices increasing love and lust.

Thereafter, he shall perform the *Nyāsa* rite of Śrīkaṇṭha etc. along with meditation.

48-50. The disciple shall remember Ardhanārīśvara[1] (lord Śiva half of whose body is a woman), whose halves are similar (in colour) to saffron and gold, half of whose form is the daughter of the mountain. Hara is the king in whose hands there are two nooses, rosary and (Mudrā) of granting whatever is desired. After meditating thus he should perform the Nyāsa rite of the desired object in the spots of *Lipis* (characters of the alphabet).

These shall be *Varamūrtis* (excellent lords (idols)) viz. —Śrīkaṇṭhūti, Ananta, Sūkṣma, Trimūrti, Amareśvara, Urvīśa, Bhārabhūti, Atithīśa (? Tithīśa), Sthāṇuka, Hara, Caṇḍīśa, Bhautika, Sadyojāta, Anugraheśvara, Akrūra and Mahāsena.

51-54. Then Krodhīśa, Caṇḍīśa, Pañcāntaka, Śivottama, Ekarudra, Ekakūrma and Ekanetra along with Caturānana (four-faced Brahmā), Ajeśa, Ṣarva, Someśa, Hara, Lāṅgali, Dāruka, Ardhanārīśvara, Umākānta, Cāpāḍhya, Daṇḍin, Atri, Mīna, Meṣa, Lohitā, Śikhin, Khaḍgadaṇḍa, Dvidaṇḍa, Sumahākāla, Vyālin, Bhujaṅgeśa, Pinākin, Khaḍgeśa, Baka, Śveta, Abhra, Lakulin, Śiva and Saṁvartaka.

1. The cult of Ardhanārīśvara seems to be once popular in South India. In the Kailāsanātha temple at Kāñcī and other seven places in South India we have idols of Ardha-nārīśvara. (Gopinath Rao—*Elements of Hindu Iconography* II.1) The androgynous figure (a *tersa cotta bust*) discovered in the excavation of Taxilā and head of an image from Rājghāṭ (now in the Mathura Museum) show the spread of the cult in the north also.

55-57a. The following are *Svaraśaktis*[1] (the presiding deities of vowels) :— Pūrṇodarī, Virajā, Śālmalī, Lolākṣī, Vartulākṣī, Dīrghaghoṇā, Sudīrghamukhī, Gomukhī, Dīrghajihvikā, Kuñjarī, Ūrdhvakeśā, Dvimukhī, Vikṛtānanā, Satyalīlā, and Kalāvidyā.

57b-61. The following are the *Varṇaśaktis* (Presiding deities of Varṇas or letters (i.e. consonants) viz.— Mahākāli, Sarasvatī, these two are endowed with all powers or are accompanied by all Śaktis viz. Gaurī, Trailokyavidyā, Mantrātmaśaktikā, Lambodarī, Bhūtamātā, Drāviṇī, Nāgarī, Khecarī, Mañjarī, Rūpiṇī, Vīriṇī, Koṭarā, Pūtanā, Bhadrā, Kālī, Yoginī, Śaṅkhiṇī, Garjiṇī, Kālarātri, Kūrdinī, Kapardinī, Vajrā, Jayā, Sumukheśvarī, Revatī, Mādhavī, Vāruṇī, Vāyavī, Rakṣāvadhāriṇī, Sahajā, Lakṣmī, Vyāpinī and Māyā.

62-63. The Raṅga (platform) should be made with the letters (colours) of Bālā mentioned twice before and the sixfold Nyāsa rites are to be performed for the achievement of identity with the deity. The disciple should at the outset place Vighneśa and others there along with meditation.

64-71a. They resemble the midday sun, they have elephant-faces and three eyes. They have in their hands the noose, goad, boon and freedom from fear (the last two in the form of *Mudrās*) and they are endowed with power. The following Gaṇeśas are the presiding deities of the fifty one letters in due order. viz.—Vighneśa, Vighnarāja, Vināyaka, Śivottama, Vighnakṛt, Vighnahantā, Vighnarāṭ, Gaṇanāyaka, Ekadanta, Dvidanta, Gajavaktra, Nirañjana, Kapardavān,

---

1. From V. 55 onwards we have the Tāntrika-yogic significance of the fiftyone letters of the alphabet. Thus for example :

(i) VV.55 to 61 mention Śaktis presiding over the letters of the alphabet.

(ii) VV 64-71a enumerate the Vighneśas i.e. the impediment-warding Gaṇeśas.

(iii) VV.71b-76a : The Śaktis of the above Vighneśas.

The trouble in tabulating them per letter of the alphabet is due to their irregular (less than fiftyone) number in some cases. VV.55-57 give the Śaktis of 15 vowels while vv.57-61 regard Mahākālī and Sarasvatī as the main deities endowed with 33 Śaktis which are supposed to be of consonants. Thus the number of Śaktis enumerated here is 15+33=48 and not 51 as required.

Dīrghamukha, Śaṅkukarṇa, Vṛṣadhvaja, Gaṇanātha, Gajendrāsya, Śūrpakarṇa, Trilocana, Lambodara, Mahānāda, Caturmūrti, Sadāśiva, Āmoda, Durmada, Sumukha, Pramodaka, Ekapāda, Dvipāda, Śūra, Vīra, Sanmukha, God named Varada, Vakratuṇḍa, Dvidantaka, Senānī, Grāmaṇī, Matta, Mattamūṣaka-vāhana, Jaṭin, Muṇḍin, Khaḍgin, Vareṇya, Vṛṣaketana, Bhakṣyapriya, Gaṇeśa, Meghanāda and Gaṇeśvara.

71b-76a. The following are their Śaktis :—Śrī, Hrī, Puṣṭi, Śānti, Tuṣṭi, Sarasvatī, Rati, Medhā, Kānti, Kāminī, Mohinī, Tīvrā, Jvālinī, Nandā, Suyaśas, Kāmarūpiṇī, Ugrā, Tejovatī, Satyā, Vighneśānī, Svarūpiṇī, Kāmārtā, Madajihvā, Vikaṭā, Ghūrṇitānanā, Bhūti, Bhūmi, Dviramyā,* Āmārūpā (?), Makaradhvajā, Vikarṇabhrukuṭi, Lajjā, Dīrghaghoṇā, Dhanurdharī, Yāminī, Rātri, Candrakāntā, Śaśiprabhā, Lolākṣī, Capalā, Ṛjvī, Durbhagā, Subhagā, Śivā, Durgā, Guhapriyā, Kālī and Kālajihvā.

76b-78a Thereafter, the disciple shall perform the Nyāsa rites of the planets[1] with concentration and mental purity along with meditation. He shall remember the sun and other planets who have boons and freedom from fear depicted in their hands (by means of Mudrās) who are embraced by their Śaktis and who resemble saffron, milk, blood, jasmine, gold, conch, cloud, smoke and darkness (the traditional complexions assigned to planets).

78b-79. After positing the sun beneath the heart, the moon on the head and Mars on the eyes the devotee should perform the *Nyāsa* rite of Śukra in the heart, Budha (Mercury in the middle of the heart), Bṛhaspati on the neck, Śanaiścara (Saturn) in the navel, Rāhu in the mouth and Ketu on the pair of feet.

---

*v.l. Dvirambā, Umā, Mārūpī.

1. Belief in the influence of planets is very old. They (nine in number) must be posited by *Nyāsa* at the various parts of the body; the *Nyāsa* of planets is given in vv.76-79.

Similar belief about stars (and constellations) prevailed among ancient men and they are to be posted by Nyāsa on different parts of the body as instructed in vv.80-82a.

80-84a. The *Tārās* (constellations) have the lustre of the blazing deadly fire but they have the Mudrās of bestowing boons and freedom from fear in their hands. The disciple shall place these constellations after meditating upon them, as adorned by all ornaments. They shall be placed in the forehead, in the pair of eyes, the pair of ears, in the pair of nostrils, in the neck, on the pair of shoulders, then on the elbows (Reading should be *Kūrparayoḥ* but then the metre goes wrong), on the wrists, on the breasts, in the navel, in the hips, on the thighs, on the knees, on the calves and on the pair of feet.

The *Nyāsa* rite of the ceremonious placing of Yoginīs[1] should be performed by the pure disciple in the heart, in the navel, in the mystic Plexus called svādhiṣṭhāna cakra, in the middle of the eyebrow (the Ājñācakra) and on the head in due order. The disciple shall place the *Varṇaśaktis* (Śaktis of the letters of the alphabet) in the middle of the lotus, moon and pericarp as well as on the petals. He should place all on the tips of the petals of the lotus and on the head.

84b-89. The following are the Śaktis[2] of the letters grouped in different classes. The following (?) sixteen Śaktis (are concerned with vowels, their names being with those very vowels except in certain cases). They are Amṛtā, Ānandinī, Indrāṇī, Īśānī, Umā, Ūrddhvakeśī, Ṛdviduṣī. Lṛkārikā Ekapādātmikā Aiśvaryakāriṇī, Auṣadhātmikā, Ambikā and Rakṣātmikā*.

The following twelve Śaktis should be known in the proper order. They are Kālikā, Khecarī, Gāyatrī, Ghaṇṭādhāriṇī, Nādātmikā, Cāmuṇḍā, Chatrikā, Jayā, Jhaṅkāriṇī, Saṁjñā, Ṭaṅkahastā and Ṭaṅkāriṇī.

1. Yoginis are appropriately posted on the Yogic Cakras in our body by *Nyāsa* (VV 81b-84a).

2. Letters of the alphabet have their separate *Śakti* each per letter. VV 84b-91 give an alphabetic list of Śaktis. Thus VV.84b-86a give the list of Śaktis beginning with *a*, *ā*, *i*, *ī* etc. but the number of vowel Śaktis is 13 and not 17. VV 86b-91 give an alphabetic list of Śaktis of consonants which are 35 as given here. Thus Svara-Śaktis 13 + Vyañjana-Śaktis 34 = 47 and 51 (the required number for all letters).

*Actually only 13 Śaktis and not 16 Śaktis are enumerated here.

The following should be known as *Dvayapannagā* (Ten ?) Śaktis, Ḍoṅkāriṇī, Ṭhaṅkāriṇī, Ṇāminī, Tāmasī, Ṭhaṅkāriṇī, Dayā, Dhātrī, Nādinī, Pārvatī and Phaṭkāriṇī.

90. The following six Śaktis are in the proper orders—*Bandhinī, Bhadrā, Majjā, Yaśasvinī, Ramā and Lāminī.

91. There are four Śaktis viz. Varadā, Śrī, Ṣaṇḍhā and Sarasvatī. Then there are two Śaktis viz. Hākinī and Kṣamā.

92. Thereafter, he should place Meṣa and other *Rāśis*[1] (signs of the zodiac) beginning with right foot and ending with left foot in this order viz.—foot, penis stomach, heart, arm, head (All of the right side), head, hand, heart, stomach, penis and foot (all of the left side).

93-100. Then the disciple shall perform the *Nyāsa* rite for the following Pīṭhas[2] (i.e. holy cities where Devī shrines are famous) and one more namely Cakra. These Nyāsas are performed in the mind (altogether fiftyone). They are Vārāṇasī, Kāmarūpa, Nepāl, Pauṇḍravardhana, Varasthira, Kānyakubja,

---

**vardhinī* in this text is not correct.

1. Placement of different *Rāśis* (signs of zodiac) on different parts of the body.

2. Geographically the list of Pīṭhas of the goddess is important. Some could not be traced and perhaps might be fictitious. These Pīṭhas are to be placed in the position of letters per mental *Nyāsa*. The *Pīṭhas* with their modern names are given where necessary on the authority of *N.L. De's Geographical Dictionary of Ancient and Mediaeval India*. If old names are current they are retained as such but if a new name is substituted in the course of time the new name is given in Brackets.

The following are the *Pīṭhas* of the goddess :

1. Vārāṇasī, 2 Kāmarūpa (Assam), 3 Nepāl, 4 Pauṇḍravardhana (or Puṇḍra variously identified with Pāṇḍuā in Malda Dist. and with Birbhum, Santal Paraganas), 5 Varasthira (?), 6. Kānyakubja (Kanauj, u.p.), 7. Pūrṇaśaila (?), 8. Arbuda (mt. Abu), 9. Āmrātakeśvara (?), 10. Ekāmra (Bhubaneśvara, Orissa), 11. Trisrotas (Gaṅgā ?), 12. Kāmākoṣṭha (Kāñcī : De doubts its identification with Kumbhakoṇam in Tamilnād), 13. Kailāsa. 14. Bhṛgunagara (Bharoach, Gujarat) 15. Kedāra?) 16. Candra, Puṣkara (Pushkar near Ajmer ?), 17. Śrī-Pīṭha (Śrī-Śaila ? Madhya Pradesh), 18. Ekavīra (?), 19. Jālandhara (Jalandhar, Punjab) 20. Mālava, 21. Kulānna (?), 22. Devīkoṭa (the same as Śoṇitapura or Tejapur Assam or probably the town on the Kāveri), 23. Gokarṇa, 24. Māruteśvara (?) 25. Aṭṭahāsa (Eastern Labhpur, Birbhum Dist.,

Pūrṇaśaila, Arbuda, Āmrātakeśvara, Ekāmra, Trisrotas, Kāmakoṣṭhaka, Kailāsa, Bhṛgunagara, Kedāra, Candrapuṣkara, Śrīpīṭha, Ekavīra, Jālandhara, Mālava, Kulānna, Devikośa, Gokarṇa, Māruteśvara, Aṭṭahāsa, Viraja, Rājaveśman, Mahāpatha, Kolāpura, Kailāpura, Kāleśvara, Jayantikā, Ujjayinī Citrā, Kṣīraka, Hastināpura, Uḍīra, Prayāga, Ṣaṣṭimāyāpura, Gaurīśa (?),Salaya, Śrīśaila, Maru, Girivara, Mahendragiri, Vāmanagiri, Hiraṇyapura, Mahālakṣmīpura, Purodyāna and Chāyākṣetra. These fiftyone are in the order of fiftyone letters. They shall be placed in the positions of letters.

101. He shall place others in the positions mentioned. They are united by the transit (conjunction ?) of letters (?). The sixfold Nyāsa rite mentioned by Īśvara himself has been recounted by me.

102. After having thus performed the Nyāsa rite of the parts of the body, the disciple shall be Devatāvigraha (one who has attained the physical body of the deity). Thereafter, having performed six Nyāsas, the disciple should perform *Śrīcakra-nyāsa*.[1]

Sati's lips fell here and the goddess is called Phullarā), 26. Virajā (the country round Jaipur in Orissa, also known as Gadā-Kṣetra), 27. Rājaveśman (?), 28. Mahāpatha (?), 29. Kolapur (Kolhapur), 30. Kailāpura (?), 31. Kāleśvara (?) 32. Jayantikā (Prāg. Jyotiṣa in Assam : If identified with Vaijayantika may be Banavari (N. Kanara Karnatak), 33. Ujjayinī (Madhya Pradesh), 34. Citrā (?), 35. Kṣīraka (Khīragrāma near Burdwan, Bengal, a Śakti Pīṭha) 36. Hastināpura, 37. Uḍīra (?), 38. Prayāga 39. Ṣaṣṭimāyāpura (near Bombay ? 40. Gaurīśa (?), 41. Salaya (?). 42. Śrīśaila 43. Maru (Marvar), 44. Girivara (?), 45 Mahendra-Giri (Orissa, Paraśurāma's abode) 46. Vāmanagiri (?), 47. Hiraṇyapura (near Jaipur Rajasthan), 48 Mahā-Lakṣmīpura (?), 49. Purodyāna (?) 60. Chāyākṣetra (Porbunder in Gujarat ?)

This list is given in extense to show that (i) the author gives only 50 places instead of 51; (ii) the author sometimes gives the name of the country instead of a specific place, (iii) the author differs from the lists of Śakti Pīṭhas as given in the Devi Bhāgavata, uttarārdha vii. 30.54-84 where 108 Pīṭhas are enumerated. P.K. Desai's *Devī Kośa* Vol. I, pp. 272- 293 gives two different lists of *the Pīṭhas*.

1. After performing the preliminary *Nyāsas* the devotee is to perform the Nyāsa of Śri-Cakra. It is very elaborate and should be read in the translation of vv.103 onward.

103. With Mantras beginning with *Aṁśa* and ending with Anantyamūrti he should perform the *Vyāpaka* (pervading) rite. He should place in the heart the Mantras for dedication to Mystical circle of *Cakreśvarī* (goddess of the mystic circle. i.e. Śrīcakra)

104-107. He shall place others viz. Gaṇapati and the rest in the positions mentioned. The left thigh is on a par with the right thigh. He shall place all of them in due order viz. Gaṇeśa, Kṣetrapāla, Yoginī and Baṭuka. At the outset Indra and others should be placed at the tips of the big toes of the feet, knee, side, shoulder, head, face and Mūlādhāra (the first mystic plexus in the body).

The ten Siddhis beginning with *Aṇimā* should be placed on the shoulder, hand, back, chest, tips of the toes, buttocks, arms, back, head and the feet.

108. The Siddhis are Aṇimā, Laghimā, Mahimā, Īśitva, Vaśitva, Prākāmya, Prāpti, Icchā, Rasa, and Mokṣa.

109-110. Thereafter, O Brāhmaṇa, the intelligent disciple should place the eight Mother-goddesses in due order on the head, to the left, left-knee, right knee, right shoulder and left shoulder.

111-116. Mothers are *Brāhmī*, *Māheśvarī*, *Kaumārī Vaiṣṇavī*, Vārāhī, Indrāṇī, Cāmuṇḍā, and Mahā-lakṣmī. These should be known in due order by the learned men. He shall place the eight deities of the Mudrās on these eight positions and place the remaining two on the head and the foot.

Mudrās are :— Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvārthākarṣaṇī, Sarvavaśakāriṇī, Ṣarvapriyakāriṇī, Sarvamahāṅkuśī, Sarvakhecarī, Trikhaṇḍā, Sarvabījā, Sarvaprapūrikā and Yonimudrā. These should be known as Mudrās. The disciple shall place Cakreśvarī thereafter dedicating the Cakra (the mystic circle) that fascinates the three worlds and making it pervade his own physical form.

Thereafter, he shall place the sixteen Kalā and Nityā deities in due order.

117-122a. These deities are—Kāmākarṣaṇarūpā, Śabdākarṣaṇarūpiṇī, Ahaṁkārarūpiṇī, Buddhyākarṣaṇarūpiṇī, Sparś-

ākarṣaṇarūpā, Rūpākarṣaṇarūpiṇī, Rasākarṣaṇarūpā, Gandhākarṣaṇarūpiṇī, Cittākarṣaṇarūpā, Dhairyākarṣaṇarūpiṇī, Smṛtyākarṣaṇarūpā, Hṛdākarṣaṇarūpiṇī, Śraddhākarṣaṇarūpā, Ātmākarṣaṇarūpiṇī, Amṛtākarṣiṇī and Śarīrākarṣiṇī.

The places where they are to be allotted in the Nyāsa rite, are the right ear, back, shoulder, elbow, back of the palm of the right hand, the right buttocks, knee, calf and forepart of the right foot. Then in the reverse order as regards the left foot etc.

122b-123. After placing *Cakreśī* and after worshipping the *Cakra*, he should make it pervade his own physical form and then place the eight deities beginning with *Anaṅgakusumā* in the (right part of) the bone of the forehead, right clavicle, right thigh and right calf. In the left it is in reverse order :

124-125. Those eight deities are : Anaṅgakusumā, Anaṅgamekhalā, Anaṅgamadanā, Anaṅgamadanāturā, Anaṅgarekhā, Anaṅgavegā, Anaṅgāṅkuśā and Anaṅgādhāramālinī.

126. After placing Cakreśī, worshipping the *Cakra* and making it pervade his own physical form, he shall place the the Śakti-deities beginning with Sarvasaṁkṣobhiṇī.

127. He shall place them in forehead, cheek, root of the foot, knee, in the calf both above and below and in the case of the left side, in the reverse order.

128-131a. (The Śakti deities are) Sarvasaṃkṣobhiṇī, Sarvavidrāviṇī, Sarvākarṣaṇī, Śarvaprahlādinī, Sarvasammohinī, Sarvastambhinī, Sarvajṛmbhiṇī, Sarvavaśakāriṇī, Sarvarañjinī, Sarvonmādinī, Sarvārthasādhinī, Sarvāśāpūriṇī, Sarvamantramayī and Sarva-dvandva-kṣayaṅkarā.

131b-133a. After placing Cakreśī, worshipping the *Cakra* and making it pervade his own physical form, the disciple should perform the Vinyāsa rite of the ten deities beginning with Sarvasiddhipradā in the right nostril, at the root of teeth, right breast, (right) elbow and wrist. In the left side it is in the reverse order.

133b-135. The deities are :—Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyaṅkarā, Sarvamaṅgalakāriṇī, Sarvāgha-

mocinī, Sarvaduḥkhavimocinī, Sarvamṛtyupraśaminī, Sarvavighnavināśinī, Sarvāṅgasundarī and Sarvasaubhāgyadāyinī.

136-138. After placing Cakreśī and dedicating *Cakra* (If the reading is *Samarcya*—"After worshipping the *Cakra*") and having made it pervade (his own) physical form, the disciple should place Sarvajñā and other deities in the chest and the teeth.

These deities are : Sarvajñā, Sarvaśakti, Sarvajñānapradā, Sarvajñānamayī, Sarvavyādhivināśinī, Sarvādhārasvarūpā, Sarvapāpaharā, Sarvānandamayī, Sarvarakṣāsvarūpiṇī and Sarvepsitaphalapradā.

139-141. After placing Cakreśi, dedicating the *Cakra* and making it pervade his own physical form, the intelligent disciple should place at the outset Vāmā and others and then Pakṣiṇī* and others on the right side of the chin, neck, breast, navel and sides.

Those deities are Vāmā, Vinodinī, (v. l. Vimocanī) Vidyā, Vaśitā, Kāmikī, Kāmeśvarī, Parā, Mohinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī and Kaulinī. These are their names mentioned by the wise.

142-143. After dedicating the Cakra and having made it pervade (his own) physical form, he should place Cakreśvarī in the heart after making a triangle. In the directions beginning with the East outside it, the intelligent disciple should place the four weapons. In the middle, in the corners beginning with South-east he should place the four Pīṭhas.

144-148. After making a circle in the middle he should place the sixteen Nityā deities viz. : Kāmeśvarī, Bhagamālinī, Nityaklinnā, Bheruṇḍinī, Vahnivāsinikā, Mahāvajreśvarī, (Śivā) Dūtī, Tvaritā, Kulasundarikā, Kulyā, Nīlapatākā, Vijayā, Nityamaṅgalā, Prabhāmālinī and Citrā. These should be placed in another triangle in the heart, beginning with the foot (i.e. Apex kept down-wards).

---

*The reading *vaśinī* in N. 44.140 is correct as there is no *Pakṣiṇī* in the following list.

149-151. Pramodinī the eternal goddess and goddess Tripurasundarī are on either side and the disciple shall place Devī Akhaṇḍajagadambikā in their middle.

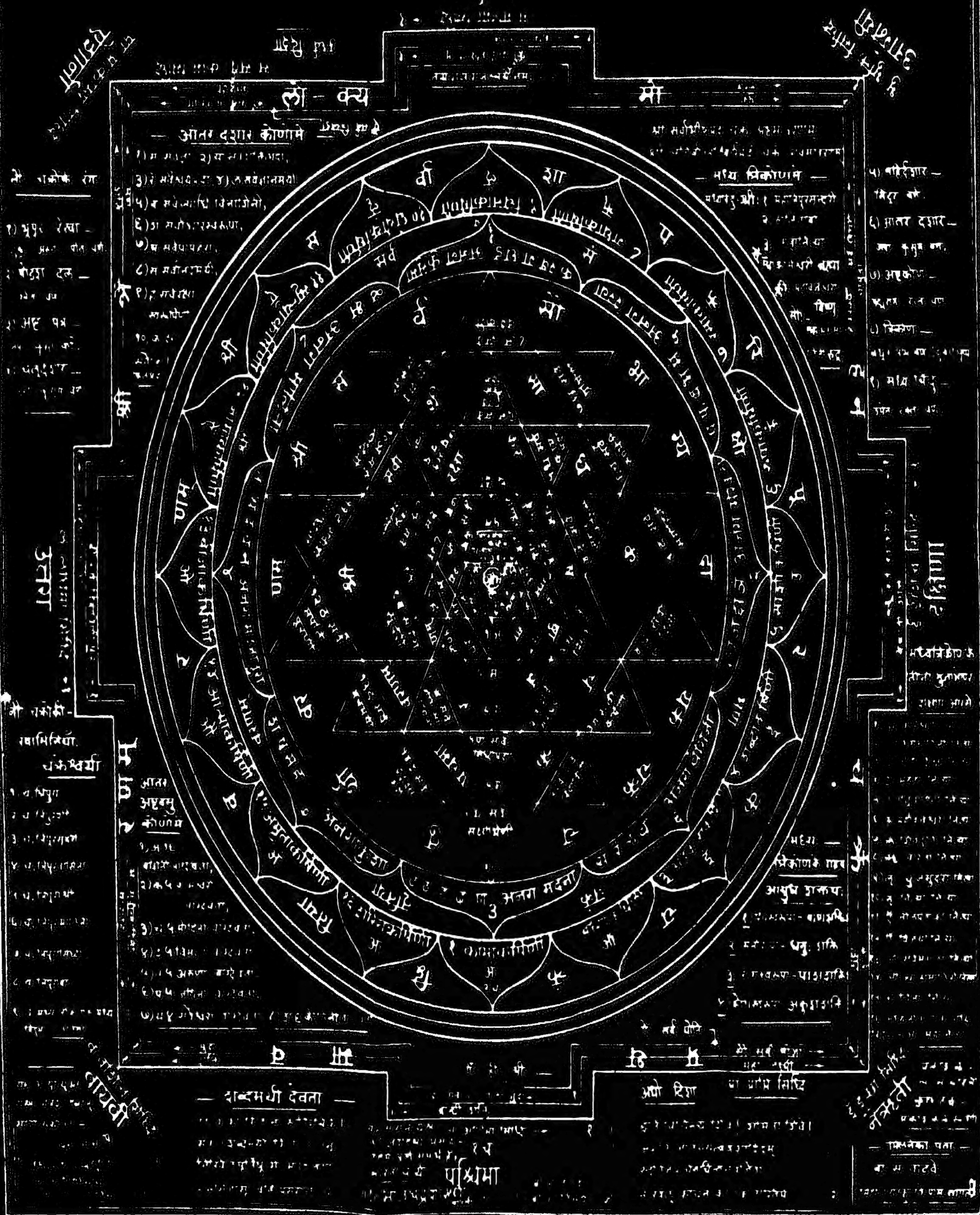
After placing Cakreśvarī in the heart and making the *Cakra* raised up, he should show Mudrā named Yoni and perform Japa of Sarvānanda Mantra. Thus the Cakradevī of the mystical circle will become one's own.[1]

1. Absence of usual concluding remarks show that Lalitā episode is not formally completed here.

॥ श्रीयन्त्रम् ॥

— श्री यन्त्रोध्दार —

— श्री चक्रस्वरूपी ललितांबा स्तवनम् —



See p. 1325

1.

is not fc

INDEX

A

C

H

L

M

N

O

S

T

U

V